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GENE GENIUS

As Big Tech
struggles with diversity,
women are taking over
the biotech industry,
one lab at a time.
A Careers + Ed
special issue
PAGES 11-20



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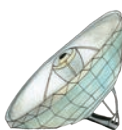
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LIT A-QUAKIN'

The lineup for this year's **LitQuake Festival** (October 10-18) has been announced, and it's a real potboiler. Headliners of the 15th annual free literary extravaganza include Chinelo Okparanta, Emma Donoghue, Nicholson Baker, Paolo Giordano, Marc Maron — and dozens of other local and international scribes. Of course, there's also the raucous Litcrawl, 10/18, which turns everything from Laundromats to your favorite bars and bookstores into 99 buzzing reading spaces — the Guardian will be presenting its annual Celebrity Twitterature event (during which the city's best known drag queens, led by D'Arcy Drollinger, hilariously break down infamous social media blunders), at the Mission's Beauty Bar. www.litquake.com

PRINCIPAL PUMPS UP THE VOLUME

Ever been sent to the principal's office? What if you got there and the principal started playing hip-hop? It's happening. **Academy of Arts and Sciences Assistant Principal Joe Truss** joined with two friends to form a rap group, Some of All Parts. When kids who get kicked out of class are sent his way, he said, "We'll talk for 15 or 20 minutes about rap, and then I'll be like, 'So. Why did you get kicked out of class? How can we get you back in?'" Truss' creative approach to reaching kids — even producing a music video for the track "Rappers Ain't Sayin Nothin'" — follows recent outcry over the number of students facing suspensions at SF Unified School District. "There's too many African American students failing and getting pushed out of schools," he said. Now that more educators are seeking to address it, "We're much more understanding of where kids come from and where they want to go."

FAREWELL, ROBIN WILLIAMS

It seems like everyone in San Francisco had a **Robin Williams** sighting at some point. He was an Oscar-winning A-lister who excelled in both dramatic and (especially) comedic roles, but he was also a regular dude who happened to live in and love the Bay Area. He'd be spotted riding his bike, shopping in local stores, attending Giants games, and popping up at comedy shows — his unannounced appearances were legendary, and never failed to delight audiences who were lucky enough to catch him in the act. As we all mourn his passing, we can take comfort in the fact that the performances he left behind will never diminish.

Our personal favorites follow:

Steven T. Jones: *Good Morning, Vietnam* (1987) — a nice early combo of his manic comedy and dramatic acting abilities. And his first comedy album, *Reality ... What a Concept* (1979)

Rebecca Bowe: *Mrs. Doubtfire* (1993): It's so much easier to laugh about divorce when there's a fake boob costume involved.

Joe Fitzgerald Rodriguez: *Hook* (1991). "Bangarang!"

Cheryl Eddy: *Mrs. Doubtfire* ("It was a run-by fruiting!"); *Aladdin* (1992); *Dead Poets Society* (1989)

Brooke Ginnard: *Dead Poets Society*: A couple of months ago, my friend woke up to find me enraptured by it, and sobbing into her cat's fur. Also *Jumanji* (1995), even though I'm still terrified of spiders.

Emma Silvers: *Dead Poets Society* (1989), *The Birdcage* (1996), *Aladdin* (1992).

I knew every single word to his songs in *Aladdin*, including lots of jokes that went way over my head until five or six years later.

Marke B: *Mrs. Doubtfire* (1993), but recut via the magic of YouTube into a stunning horror movie trailer.

AP PHOTO BY WYATT COUNTS



SNAPSHOT: WORK

Congratulations to @hanouna1951, who won this week's #sfbgsnapshot photo challenge with this shot that captured our "work" theme! Follow us on Instagram @sfbayguardian.

TECH BLOWS BRIDGE

It isn't enough for the tech folks to blow up our nightlife and real estate, now they're blowing up our damn landmarks — again! Gun-happy gamers are frothily anticipating the newest shoot-em-up, *Call of Duty: Advanced Warfare*. But the latest iteration of the game franchise that wouldn't go away (there are almost as many COD games as there are Bond films) is exploring new territory by blowing up the Golden Gate Bridge in its newest trailer. Thanks, Foster City-based developers Sledgehammer Games, we really more symbolism for tech's destruction of the city like a (digital) hole in the head.



MEMORIAL VANDALIZED

Alejandro Nieto was killed after a hotly debated, horrifying confrontation with the SFPD nearly five months ago. Since his death, his family and loved ones often gather at a memorial on Bernal Hill to remember him. Now, however, Nieto's memorial has been repeatedly vandalized, and one suspect (who was seen kicking down part of the memorial) was caught on video by a bystander. For more, see the Politics blog at SFBG.com.



CALLING ALL BEATLEMANIACS

As Beatles lovers and Candlestick fans gear up for Sir Paul McCartney's show there Thu/14 — a performance that will serve as a farewell to the stadium, and a callback to the Beatles' last-ever concert, which took place at the park Aug. 29, 1966 — a group of filmmakers led by Ron Howard is asking for help with a new documentary that charts the rise, world domination, and eventual combustion of the **Fab Four**. The film, which reportedly has secured McCartney, Yoko Ono, Ringo Starr, and Olivia Harrison as producers, is looking for stories from fans who attended that last Beatles show — bonus points if you're there on Thursday as well. Drop 'em a line at BeatlesLive@whitehorsepics.com. PHOTO BY JIM MARSHALL, 1966

SQUISHY SUPERSTARS

Certain animals have spiked in popularity thanks to the magic that happens when their cuteness combines with the power of the internet, including sloths, cats that play musical instruments, and pugs. The **Pugs for Mutts Summer Carnival** (Sun/17 at the perfectly named Dogpatch WineWorks) offers a chance to see Minnie and Max — "YouTube famous head-tilt pugs" — in panting, grunting real life, plus a costume contest, a "Wiggliest Pug" contest, a pug kissing booth, and more. Pugs (and friendly dogs of other breeds) are welcome to join the festivities at this benefit for a very worthy cause:

Muttville Senior Dog Rescue. PugsForMuttville.Eventbrite.com

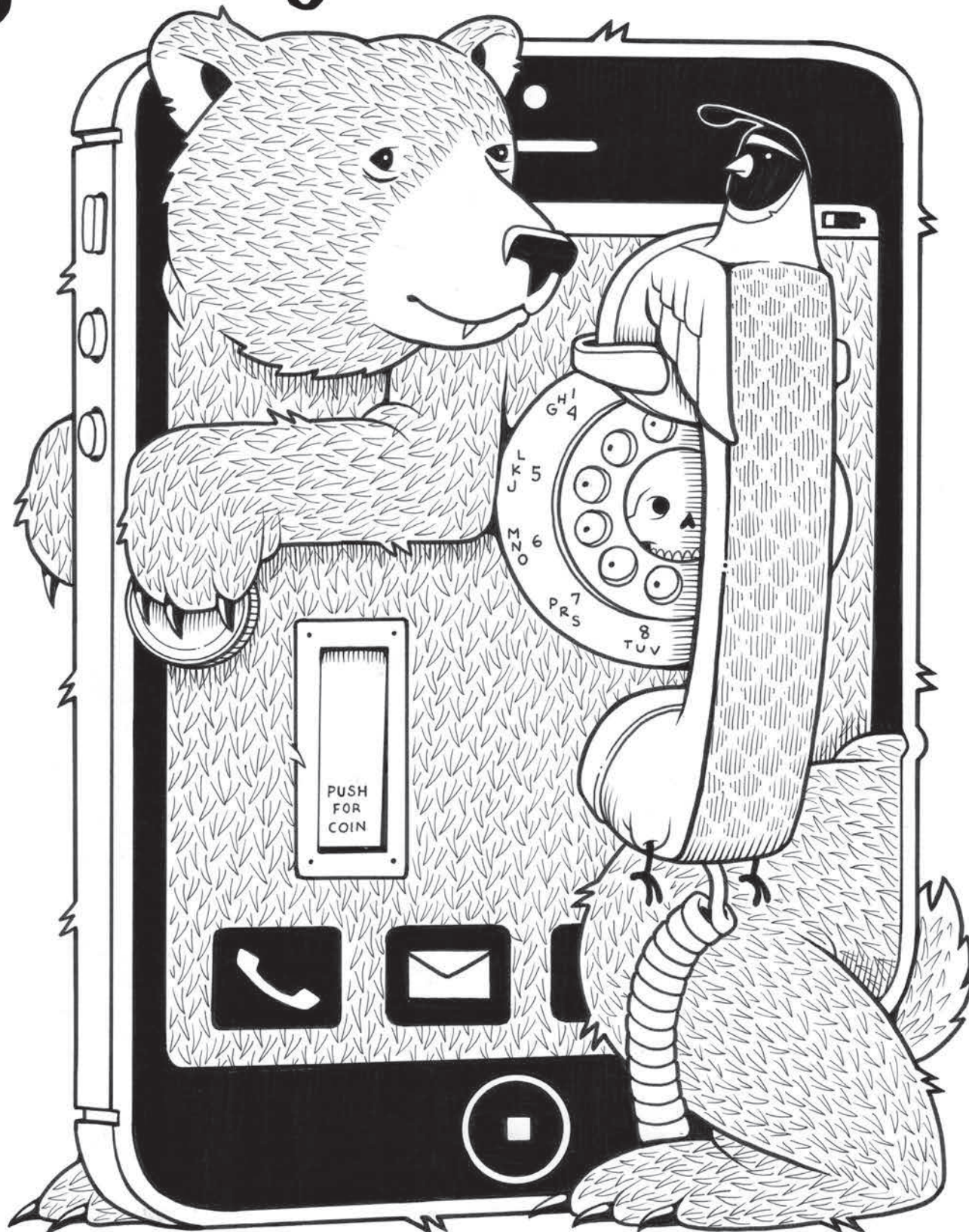


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Public hospitals are too lean

BY ED KINCHEY

OPINION The San Francisco Department of Public Health is paying Rona Consulting Group, an out-of-state consulting firm, \$1.3 million of taxpayer dollars to implement a program called “Lean,” allegedly to improve patient services. The “Lean” program is based on the Japanese Toyota automobile production model.

Hospital quality improvement schemes such as the Lean promise decreased waiting times, improved communication, more satisfied patients, and safer care. Quality care should also decrease the incidence of hospital-acquired conditions so that patients leave the hospital without getting new infections, falling, or getting pressure ulcers such as “bed sores.”

Hospital administrators are telling health care workers and patients that Lean will achieve these widely shared goals. Yet despite years of efforts, there is no evidence that it works and growing concern that resources must be increased rather than prescribing the Lean diet to an already starving public health infrastructure.

Health care should be based on the best available science — not corporate sales. The Lean program encourages the hospital staff to consider its workplace as a factory shop floor, and to consider patients and work as a product. The competition for well-insured patients and improved satisfaction for reimbursement has caused hospital administrators and Lean consultants to propose surgical clinics that resemble Nordstrom or the Hyatt Regency.

Lean’s management methodology, based on Toyota’s selected Japanese words, is used to mystify and dazzle. Instead of the pharmacy window, we are told that all staff must go to the “gemba,” which the consultants (not the dictionary) say is Japanese for “where the work happens.” Those who have completed advanced training are awarded a “black belt.” The use of Japanese terms is clearly meant to add a sense of authority.

Evidence-based medicine and nursing have been examining high-quality studies of the effectiveness of improvement schemes such as Lean. According to “Guiding Inpatient Quality Improvement: A Systematic Review of Lean” (The Joint Commission, 2012), “the true impact of these approaches is difficult to judge, given that the lack of rigorous evaluation or clearly sustained improvements provides little evidence supporting broad adop-

tion.” This leads to very expensive, wishful thinking. When consultants are paid from \$4,700 to \$25,000 a day from public funds intended to construct a seismically sound hospital (see “Toyota work methods applied at General Hospital” San Francisco Bay Guardian, May 7, 2014) it seems important to consider what randomized controlled trials tell us.

Despite more than 10 years of multiple published studies, very few consulting firms even report statistics. Those that do show weak evidence of effectiveness, and none show sustained improvement. If Lean were a medication, it would never receive approval from the Food and Drug Administration, as we don’t know if it helps or hurts the care of patients. As it is, hospitals are performing a single-group intervention study without ethical approval or consent from the workers and the patients.

Hospitals should be providing their patients with the best care, not the cheapest. Even if Lean didn’t come with a price tag to taxpayers ranging in millions of dollars for consultants to do the work that administrators should be doing, the underlying notion of speed is dangerous in health care. Public health patients are even more vulnerable with increased prevalence of poverty-related co-morbidities, from diabetes to tuberculosis. If there were a way to more quickly cure our population of its many ills, we would embrace Lean.

Nobody likes to wait around, but the human connection between caregiver and patient takes time. Efficiency should not be valued over safety. Furthermore, many patients would be unhappy to learn that they are being viewed as inanimate products on an assembly line. Nor does it please health workers to think of themselves as robots.

Hospital safety under Lean is being modeled after the same automobile corporation that was just forced to pay \$1.2 billion for concealing safety defects (“Toyota Is Fined \$1.2 Billion for Concealing Safety Defects” New York Times, March 19, 2014). The safety defects were implicated in unintended acceleration of some Toyota vehicles that led to injury and death. Speed was certainly not helpful in that situation. Perhaps DPH should critically examine Lean before prescribing a diet to our vulnerable safety-net patients. Maybe we need more, not faster, health care workers. **SFBG**

Ed Kincley has worked for DPH for 30 years, after spending nine years in Japan.

THIS MODERN WORLD

PRESS CONFERENCE

WE TORTURED SOME FOLKS. AND THE ONLY GOVERNMENT OFFICIAL WHO WENT TO JAIL FOR IT WAS THE WHISTLEBLOWER WHO EXPOSED IT.



BUT NOT TO WORRY! ONE OF THE FIRST THINGS I DID WAS BAN SOME OF THOSE ENHANCED INTERROGATION TECHNIQUES!

YES, I SAID “SOME.” *AHHEM.



*HE REALLY DID!

BUT LET’S NOT GET **SANCTIMONIOUS!**

BRAVE PATRIOTS WORKING UNDER PRESSURE MADE **MISTAKES.**

LET HE AMONG US WHO HASN’T ACCIDENTALLY WATERBOARDED SOMEONE CAST THE FIRST **STONE!**



STILL, WE **MUST** ACCEPT RESPONSIBILITY! WHICH IS TO SAY, WE MUST BRIEFLY ACKNOWLEDGE THE UNPLEASANTNESS IN THE UPCOMING TORTURE REPORT, AND THEN QUICKLY MOVE ON.



by TOM TOMORROW

I MEAN, SURE, FINE -- WE TORTURED A LOT OF FOLKS.

AND RENDERED MORE TO OTHER COUNTRIES TO **BE** TORTURED.

AND IT WAS ALL SANCTIONED AT THE HIGHEST LEVELS OF GOVERNMENT.



AND--WE SHOULD **REALLY** TRY NOT TO TORTURE ANY **MORE** FOLKS IN THE **FUTURE!**

IF ONLY THERE WERE SOME SORT OF--I DON’T KNOW--**LEGAL CONSEQUENCES** TO **DETER** PEOPLE FROM COMMITTING SUCH ACTS!



OH WELL! WHAT CAN YOU DO?

TOM TOMORROW © 2014

Airbnb must work with SF

EDITORIAL Airbnb and other companies that facilitate illegal short-term apartment rentals to tourists visiting San Francisco need to engage in a more honest and direct dialogue with this city’s political leaders and stakeholders, something that became clear during last week’s Planning Commission hearing on legislation that would legalize and regulate short-term sublets.

This is a complicated, vexing issue that defies simple solutions, as Board of Supervisors President David Chiu learned as he and his aides spent more than year developing the legislation. They did a pretty good job at striking a balance between letting people occasionally rent out their homes and preventing Airbnb from being used to remove apartments from the already strained local housing market.

A key provision for striking that balance was to limit rentals to no more than 90 nights per year, but the Planning Commission — dominated by appointees from Mayor Ed Lee, who has long coddled Airbnb’s

scofflaw approach to the city (see “Into thin air,” 8/6/13) — removed that provision, which the Board of Supervisors should reinstate.

The commission also seemed to side with landlords who want to prevent their tenants from renting out rooms, calling for landlords to be notified when their tenants seek to become Airbnb hosts, another provision the board should reject. Landlords using Airbnb to get around rent control laws is at least as bad as tenants who violate their leases by subletting rooms, and this legislation shouldn’t favor one group over the other.

If the city decides to end its decades-old ban on short-term apartment rentals, it should have a compelling reason to do so. Maybe we want to allow struggling city residents to make some extra money while they’re out of town, or to have some flexibility in renting out rooms without taking on permanent tenants, which are legitimate if difficult policy questions.

But it seems like much of the

discussion is about how to rein in the widespread violation of city housing and tax laws caused by Airbnb, which has refused requests to share more of its occupancy data, dodged its obligation to collect the city’s transient occupancy tax, and failed to even send a high-level representative to last week’s hearing. Yet the legislation would require the company’s cooperation to help enforce the regulations.

If Airbnb and its hosts want the city to legalize lucrative short-term rentals in San Francisco, then the company should be willing to engage in high-level public discussions with city leaders to shape this important legislation, rather than simply whipping its hosts up into a libertarian frenzy with deceptive public relations campaigns.

Airbnb CEO Brian Chesky has gotten rich with a business model that is illegal in its home city, so the very least he can do is show up at City Hall next month to make a good faith effort to help solve the divisive problems that his company is creating. **SFBG**

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STAFF WRITER JOE FITZGERALD RODRIGUEZ

COLUMNISTS MARCIA GAGLIARDI,

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EDITOR AT LARGE BRUCE B. BRUGMANN

CONTRIBUTING EDITORS KIMBERLY CHUN,

SUSAN GERHARD, JOHNNY RAY HUSTON,

LYNN RAPOPORT, J.H. TOMPKINS

CONTRIBUTING WRITERS ROBERT AVILA,

DAVID BACON, DARWIN BONDGRAHAM,

GARRETT CAPLES, MICHELLE DEVEREAUX,

CAMPER ENGLISH, RITA FELCIANO, PETER GALVIN,

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ART

ART DIRECTOR BROOKE GINNARD

SECTION ILLUSTRATOR LISA CONGDON

CONTRIBUTING ARTISTS TIM DAW,

KEENEY + LAW PHOTOGRAPHY, MIKE KOZMIN,

BRITTANY M. POWELL, MATTHEW REAMER,

AMANDA RHOADES, CHARLES RUSSO,

SIXTEENTH + BROADWAY PHOTOGRAPHY,

LUKE THOMAS, TOM TOMORROW

PRODUCTION

CREATIVE SERVICES DIRECTOR BILL EVANS

ASSISTANT PRODUCTION MANAGER

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THE SAN FRANCISCO MEDIA CO.

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PUBLISHER

GLENN ZUEHLS

GENERAL MANAGER PAT BROWN

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CIRCULATION DIRECTOR MIKE HIGGINS

EDITORIAL, BUSINESS (415) 255-3100

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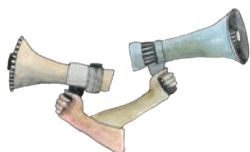
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TRANS FORMER PRISONER HONORED AS CIVIL RIGHTS HERO

For 38 years, the Harvey Milk LGBT Democratic Club has celebrated queer progressive politics in San Francisco with its annual Dinner and Gayla, held this year at the Mission campus of the endangered City College of San Francisco.

A slew of awards went out to commemorate the contributions of elected officials and advocates who went to battle to save City College from losing its accreditation, a fate that would bring the college's 79-year history to a grinding halt while leaving 90,000 students in the lurch with few other options. Activists from San Francisco's Housing Rights Committee also won accolades for organizing to defend long-term tenants from eviction.

The evening's keynote speaker and guest of honor was CeCe McDonald, a transgender African American woman who served a 17-month prison term for what she's described as an act of self-defense in response to a transphobic attack. She was with friends in Minneapolis in July 2011 when an attacker made racist and homophobic comments and then assaulted her; in the end, he was fatally stabbed with her pair of scissors.

A campaign clamoring for McDonald's freedom drew nationwide support as supporters rallied in her support, saying she shouldn't have been incarcerated for surviving a hate crime. Her story is now the subject of a documentary that's being co-produced by actress Laverne Cox, who portrays an incarcerated trans woman in *Orange Is the New Black*.

Honored with the Milk Club's Bayard Rustin Civil Rights Award, McDonald gave an emotional speech.

"I never thought I would make it past the age of 16, and to know that I'm here, 10 years later, really means a lot to me," she said. "It's really important for me to have a voice. There is a revolution brewing, and I'm so glad that I'm a part of it. ... For me, I've been through so much, and I would never regret one part of it, because it made me a stronger person. It made me realize that I'm worth something. It made me realize I'm put on this planet for a reason. Nothing is ever going to take that away from me. I swear I'm going to fight the fight to the end."

Community movement

From trans equality to the fight for higher pay, San Francisco activists are fueled by personal experiences **BY REBECCA BOWE** | rebecca@sfbg.com

GAZA PROTESTS CONTINUE

Bay Area demonstrations held in response to the Israeli-Gaza conflict continued last week, and planning is underway for more.

Activists with Arab Youth Organization joined other coalition members at an Aug. 6 rally outside the San Francisco Federal Building, where Rep. Nancy Pelosi's office is located, to call upon the U.S. government to end aid to Israel.

"We're here because humans are dying," said Linda Ereikat, a 17-year-old Palestinian American who was born and raised in the Bay Area and recently spent a month visiting her grandparents in the West Bank. "We're not here because we're part of a political party. We don't care about Hamas. We care that our people are dying, and our people are under siege. And it's just crazy."

Ereikat said her travels opened her eyes to the stark contrast between her carefree life in America and her extended family's day-to-day reality in the West Bank. During one night of her visit, she said, Israeli soldiers raided her grandparents' village. "It was in the middle of the night. We heard tear gases," she said. "We heard dogs, because they brought their dogs to search. There were so many soldiers in our city." Her fellow activist Samha Ayesh, a 21-year-old organizer with AYO, said he had family in Palestine and had lost some friends in the conflict.

On Aug. 16, a coalition of pro-Palestine activists plans to stage a protest at the Port of Oakland — which could involve blockading a ship with ties to the Israeli government.

These aren't the only Bay Area street demonstrations being held in response to the Israeli-Gaza conflict. Hundreds turned out for a pro-Israel march in San Francisco last weekend. And on Aug. 3, pro-Israel activists staged an action where they sounded a long emergency whistle while activists threw themselves face-down on the ground in Union Square, as someone on a microphone intoned: "In Israel, you get 15 seconds to run for your life before a rocket from Gaza strikes."

CHINESE YOUTH RALLY FOR A BRIGHTER FUTURE

High school students with Youth Movement of Justice Organizing (Youth MOJO), a teen leadership program affiliated with the Chinese Progressive Association, rallied at San Francisco City Hall Aug. 7 in a show of support for two citywide measures slated to appear on the November ballot.

The first would raise the city's minimum wage to \$15 an hour by 2018. The second, known as the anti-speculation tax, would impose a steep financial penalty on real estate investors who sell apartment buildings within five years of purchase, an effort to reverse the rising trend of Ellis Act evictions and limit skyrocketing rental prices.

High school student Alice Kuang, who has been active with Youth MOJO since last year, said she felt the effort to preserve affordability was critical for Chinese families who typically earn low wages. "I lived in an SRO in Chinatown for 13 years," she explained, referring to a single-room occupancy hotel, a dormitory-style housing complex. Throughout the city, thousands of low-income tenants rely on SROs for affordable housing, but these units have been subjected to price increases and have started to become lost as affordable housing stock when they're listed as short-term rentals on Airbnb.

"In the SRO, it was like one big community," Kuang said.

"Everyone supported each other. Like my mom knew exactly who was boiling water and then, to make sure the water didn't spill over, she would run up to knock on people's doors and be like, hey, your food's done. It was a really strong community. I remember living there since I was born. It was a very small room. The four of us lived in it — we had a bunk bed, and another bunk bed, basically."

Jessica Ng, a recent high school graduate and Youth MOJO member, said she was focused on advocating for the minimum wage proposal. "One of my parents became unemployed last year so it really took a toll on me, and made me realize that I have to also help," she said, "like paying my part of the bill, or paying for groceries even."

She said an internship with Young Asian Women Against Violence helped her earn some supplementary household income. "When I started getting a paycheck every three weeks or so, I started to pay my part of the bill," she said. "With an increase in the minimum wage, it would really help with people who are my age who are going to college and want to help their families." **SFBG**

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RISE UP

WEDNESDAY 13

EXPERT FORUM ON CALIFORNIA DROUGHT

The Commonwealth Club of California, 595 Market, SF. tinyurl.com/cwcwed13. 6pm, \$20 for non-members, \$12 for members, \$7 for students. California manages its groundwater loosely, and that's a problem. Drought has caused many, including farmers, to access more of their water from below ground. This creates sinkholes and results in saltwater leaking into aquifers. Join experts Debbie Davis, community and rural affairs advisor at the California Office of Planning and Research; Felicia Marcus, chair of the State Water Resources Control Board, and Barton

Thompson Jr., professor of natural resources law at Stanford Law School, in this important discussion.

THURSDAY 14

PUBLIC TRANSIT CRAWL

Various locations; begin at Mr. Smith's, 34 Seventh St., SF. tinyurl.com/sftrucrawl. 5-9pm, \$2 or \$40. Join the San Francisco Transit Riders Union for a bar crawl and fundraiser, taking Muni to a new stop every hour on the hour. The crawl will start near Civic Center and wind up in the Inner Sunset. Join the whole time, or meet up with the crawl in your neighborhood. \$40 gets you four drink tickets plus a yearlong membership to SFTRU; or just go along for the ride with just your bus pass. All participants are responsible for tips, transit fares, and thanking the bus driver.

FRIDAY 15

FILM SCREENING: CLIMATE REFUGEES

Berkeley Ecology Center, 2530 San Pablo, Berk. ecologycenter.org. 7-9pm, free. Environmental refugees are now more prevalent than political refugees. Sea level rise, floods, droughts, desertification, famine, and other climate change impacts are forcing people across the globe to abandon their homelands and the lives they know, even when they have no clear destination. Filmed in 10 different countries, from Bangladesh to the Maldives, and featuring interviews with leading scientists, relief workers, security consultants, and major political figures, *Climate Refugees* sheds light on the human face of climate change.

SATURDAY 16

HEART OF THE MISSION ART SHOW AND FUNDRAISER

Global Exchange, 2017 Mission, SF. global-exchange.org. 4-9pm, suggested donation \$5-\$10. The Mission is synonymous with great art, and Saturday's gathering offers an opportunity to take some home, while supporting Global Exchange — a San Francisco nonprofit that works to advance social, environmental, and economic justice. Prints will be sold for as little as \$20, and Precita Eyes will lead free mural tours. Manuel Mendive, Isis Hockenos, and Rob Schwarzenbach are among the many artists who will have pieces at the show. Live acoustic music will be provided by Tre Burt and Robert Downey Jr. Jr.

ISLAM AND MEDIA PORTRAYALS OF AMERICAN MUSLIMS

Islamic Cultural Center of Northern California, 1433 Madison, Oakl. snikooei@islamicsscholarshipfund.org. 6:30-8:30pm, free. RSVP required. Hollywood producer and author Tariq Jilil will speak about his new book *Islam Plain and Simple: Women, Terrorism and Other Controversial Topics*, and what American Muslims can do to improve media portrayals of them. Organized by the Bay Area-based Islamic Scholarship Fund, this event will be moderated by award-winning filmmaker Michael Wolfe. Jilil will sign books after the talk. **SFBG**



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ABOVE: NEXGENE GIRLS WORKING WITH AN ASTROBIOLOGIST (LEFT), AND LOADING A SAMPLE INTO THE PCR MACHINE THEY BUILT. BELOW: CHRISTINA CHOW (LEFT) AND STUDENTS ANES LAIB, TRINA DAVIS, JACQUELINE SORIANO, HELEN NGUYEN, CRISTINA ARMAS, AND JENNY BALAYAN (RIGHT) IN CCSF'S BRIDGE TO BIO PROGRAM. CCSF PHOTOS BY WEISHENG YE



Science of inclusion

Bay Area programs bridge the gap for women entering biotech field

BY HOLLY MCDEDE
news@sfbg.com

CAREERS + ED Tammie Jean Bellinger had been unemployed for 14 years, and when she was 48, she decided to enter the tech industry. "My son told me that if I wanted to start my life over, I should do it in San Francisco," Bellinger said. "He said no one would notice my age, or anything about me."

She's Hispanic, Native American, a little bit Ashkenazi, and female. That doesn't sound like the tech industry, where data illustrates the lack of workforce diversity. Between 60 and 70 percent of employees at

Bellinger, however, wasn't setting her sights on the software or programming sectors but rather biotech, where female representation in major companies like Genentech is now over 50 percent, according to Fortune. In 2010, women held 46 percent of all positions in the biological and life sciences. A far cry from the frat boy image often associated with tech, things are different in the science-based field that tinkers with the building blocks of life.

First, though, Bellinger needed a way in. She found it at City College of San Francisco's Bridge to Bio program, which accepts students who have no prior background in science. And it's affordable.

In-state students pay \$46 per unit at City College, far below the \$3,000 price tag for a full semester at San Francisco State University. Bellinger found herself learning alongside an eclectic mix of former school

herself completing internships in science labs where she cataloged human tissue, urine, and blood samples for cancer research.

"I know it sounds stupid, but a light bulb went off. My whole family has been affected by cancer," Bellinger said. "I've been that family member. The doctor is on the other side, and there's nothing you can do. I just hope that the person reading the tissue has as much passion as I do. That's all I want."

FUTURE SCIENTISTS

When Bellinger went to look for jobs, she was concerned about her age, but her worries vanished when she was offered a lab tech position at Genomic Health. "Biotech is different. Pretty much all ... the recruiters are all women," she said. "My knowledge is all new. If I talk the talk, and walk the walk, and it's all updated, they'll take me in."

But even now, she has trouble seeing herself as a scientist. "I feel like an artist," she said. "If you can stain a perfect nuclei and bring that cell to life when they're performing cancer treatment, that's kind of an art. The tissues come alive. They tell a story."

Bellinger wants all young girls to see themselves as future scientists. This September, she's going to start a program called Tech Bridge for those in the Livermore area.



"I looked around and I thought, 'I've got to do more,'" Jackson said. "You look around at the divisions in Bayview Hunters Point, and science seems like a way you can really change the community. My mother survived

breast and cervical cancer. I know the power of medicine."

After graduating from Bridge to Bio, Jackson got a job at Genentech in 2006. At that time, there weren't many African Americans employed by the company. "I looked around, and I realized there weren't many women that even looked like me," she said. "That was how I started thinking about how I could go and give back to my community. I wanted to inspire young women to see themselves differently."

Now, when young girls complete NexGene Girls programs, Jackson said, they have a different perception of what a scientist looks like. "They come in with the perception that a scientist is a guy, and he's white," Jackson said. "But when

Before Jackson became a scientist, she drove a school bus. In Hunters Point, where she grew up, breast cancer rates among women under age 50 are twice above average.

CONTINUES ON PAGE 12 >>



Google, Facebook, LinkedIn, and Yahoo are men, while 91 percent of U.S. employees at Google, Facebook, and LinkedIn are white and Asian.

bus drivers, cooks, ballerinas, and bartenders. Many were female, people of color, and over 30.

Before long, Bellinger found



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SCIENCE OF INCLUSION

CONT>>

they're done, and they're asked to draw a scientist, they draw a girl. They're not even drawing a woman. They're drawing themselves."

While Nexgene Girls focuses on inspiring young girls, another women-led biotech organization in the Bay Area — part of a larger, national network — is Women in Bio. For them, the mission is not to introduce more women to biotech, where women already make up a substantial percentage of the workforce, but to bring females to leadership positions. Of the 18 Bay Area life sciences companies that had gone public since the start of 2012, women made up only 12 of the 129 board posts. Ten of the companies have no women on their board.

Chris Meda, now CEO of medicine consulting firm RxDxLink and the chair of the San Francisco Chapter of Women in Bio, found herself struggling to find female mentors when she entered the industry 30 years ago. "If you look at my résumé, you can see how many companies I've worked for. I wasn't willing to wait around. If they didn't want to give me the opportunity, I would find someone that would," she said.

Now, her mission is to mentor young women through Women in Bio, which also runs monthly programs including workshops to help women network, start their own companies, and gain technical skills.

CURIOSITY AND GLOWING PLANTS

Others, like Sunny Allen, have found their bridge to biology outside of the industry and within DIY bio hackerspaces, like BioCurious in Sunnyvale. That's where Allen learned how to make algae glow in the dark.



MEDICINE CONSULTING FIRM CEO CHRIS MEDA, LEFT, MENTORS YOUNG WOMEN THROUGH WOMEN IN BIO. RIGHT, JIHYUN MOON WORKS AT THE GLOWING PLANT PROJECT. GUARDIAN PHOTOS BY AMANDA RHOADES



"I'm the poster child for the kind of girl all these STEM programs are trying to reach," said Allen, who grew up in Kentucky. "In the seventh grade, I fell in love with the micro-science world. I wanted to be a marine biologist. I applied for this magnet school for high school. I got in. But then I hit a wall. I got kicked out of the program, and I thought, 'This is too hard for me. I can't do it.'"

Later, she fell for a programmer and followed him to the Bay Area, where she felt alienated by the male "brogammer" culture. "You have guys making six figures and taking Adderall to see who can code the most," Allen said. "And they have these girlfriends who aren't programmers, because most girls aren't programmers. Suddenly there's this imbalance of power. Women take care of them like infants. They're

like coding monkeys."

But at BioCurious, she said, it was different. "Out there, I finally felt like I could do something. Biology is accessible tech for women," she said. "For me, what really happened was that a lot of succeeding in biology is not dependent on being able to do the problem sets, like the physics and the math, but a lot of it is reading comprehension. I could get in."

She soon launched Biomona, an open source bioreactor project (a bioreactor is an engineered system that supports a biological environment). She now lives in a hacker house in Sunnyvale and has big dreams of escaping the service industry through the world of robotic sex toys. Indeed, she's now the creative director of a yet-to-be-named robotic sex toy company with a launch date three weeks away and a crowd-sourcing campaign on the horizon. She's in charge of testing the sex toy, and critiquing it. The other two scientists involved are men.

"They needed a woman's touch," she said.

This robotic sex toy is like a vibrator that knows exactly what the user wants: It senses pressure and motion, and then reacts to it. After trying out the prototype, Allen wrote to other scientists involved, "Congratulations, we've invented a new kind of sex."

Jihyun Moon is another female scientist who found her place in biology through DIY bio roots. When Moon saw an advertisement calling for scientists who might like to help make a glowing plant, she signed up.

Now, she works at the Glowing



Plant Project, a controversial endeavor that uses synthetic biology with DNA laser printing to create plants that glow in the dark. The project raised more than \$450,000 on Kickstarter and drew national media coverage, becoming the focal point of a debate over DNA modi-

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**SCIENTIST SUNNY ALLEN,
ON GETTING AWAY
FROM BROGRAMMERS**

fication. The bioengineered plants are expected to ship later this year. "I'm the scientist here," Moon proclaimed from her lab in SoMa. "I make DNA." Her job is to take the enzyme genes from fireflies and marine bacteria, and put those pieces of DNA into plants.

Moon says that as far as she's concerned, DIY bio is the gateway to biology. For other women, biology is the door to biotech. And that's the door to a whole lot else. **SFBG**

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Wanted: more huddled masses

Tech companies lobby for more immigrant work visas, bypassing US residents and creating a labor force bound by golden handcuffs

BY JOE FITZGERALD RODRIGUEZ
joe@sfbg.com

CAREERS + ED Schools of suit-clad professionals stream up city sidewalks in San Francisco's Financial District during the typical morning migration to the office. Near the intersection of Sutter and Montgomery streets, one line of immigrant workers stands still as they wait to submit paperwork in hopes of permanently joining the commuting throngs.

Cox & Kings Global Services, where documents of the Bay Area's new wave of workers are processed and filed, has a queue stretching down the block to a nearby coffee shop most mornings. Workers from India go here to submit their visas, and their numbers have exploded lately.

As the greater Bay Area's technology sector has boomed, so has its Indian population. This influx is linked to tech's practice of employing foreign-born workers, mostly from India and China, using H-1B work visas that are usually valid for six years with the possibility of extensions and eventually citizenship.

"You're seeing this across the US as tech aggressively pursues immigrants to work here," Todd Schulte, executive director of FWD.us, told the Bay Guardian. "You even see this in the Bay Area."

FWD.us advocates for immigration reform on behalf of the tech industry to make it easier for employers to bring foreign workers into the US. It was created by Facebook founder Mark Zuckerberg as his first foray into political lobbying. The move has led skeptics to ask an age-old question with a new spin: Are low-cost foreign workers depressing American workers' wages? Are they occupying jobs an American labor force could have instead?

Although immigration reform is high on the list of priorities for tech companies, they're spearheading ways to widen the temporary worker visa program without addressing the complicated issues raised by importing more tech-trained workers from lower-wage countries.

A foreign worker in the tech industry certainly does not suffer the same instability as a low-wage immigrant employee who lacks higher education and technical training. But studies show that the pathway to citizenship created by the

specialized H-1B workers' visa program isn't guaranteed, presenting challenges for all involved.

H-1B visas are technically known as "nonimmigrant visas," indicating the workers aren't expected to remain here permanently. So while American citizens are made to compete for jobs with those foreign workers who usually earn less, nonimmigrant workers encounter high barriers to obtaining the security of citizenship.

For now, the tech companies gaining low-cost workers seem to be the main beneficiaries of this skewed system.

GOLDEN HANDCUFFS

First came the boom. Tech jobs were less than 1 percent of San Francisco private sector employment in 1990, but now make up nearly 8 percent of the city's private sector

jobs, according to research by urban development nonprofit SPUR. The tech boom coincided with a population boom of Indian and Chinese workers, temporary visa holders who may or may not seek permanent US citizenship.

San Francisco saw more than 8,000 nonimmigrant visa applications in the 2012-13 filing year, according to MyVisaJobs.com, which assembles reports on nonimmigrant visas. Employers in the Bay Area as a whole, including San Francisco and Silicon Valley, filed over 29,000 applications for H-1B visa holders. The majority of those workers are from India, and to a lesser extent, China, according to data from the US Department of Consular Affairs.

The H-1B is the golden ticket for foreign workers to work in the US, and the center of much of the

controversy. An employer sponsors the worker under an H-1B, tying that worker's ability to live in the US to the employer. More importantly, the workers' permanent residency (aka green card) process — and becoming a US citizen — is also tied to that employer.

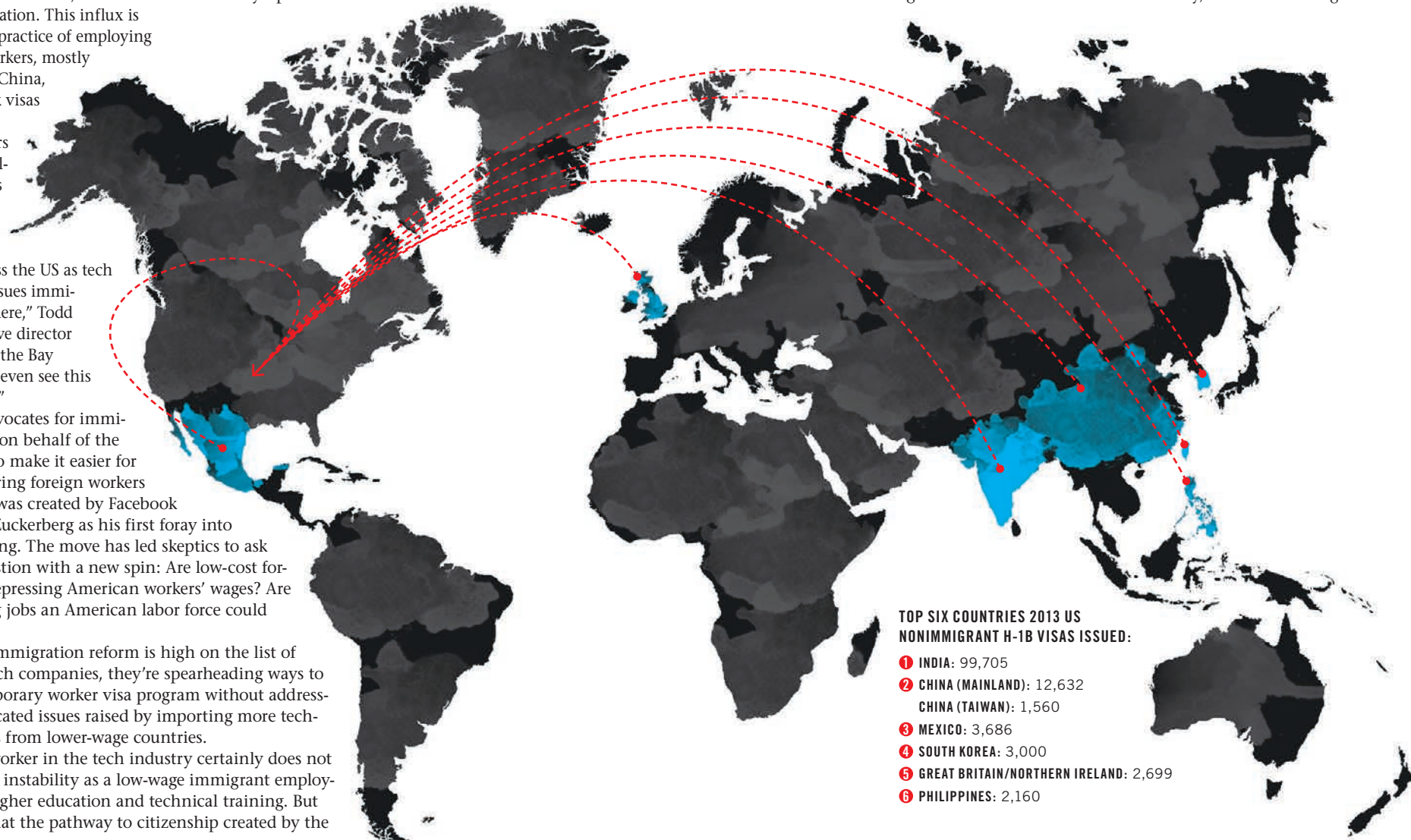
So not only is nonimmigrant workers' presence in the US in the hands of the people signing their paychecks, but so is their potential citizenship, creating an imbalance of power.

"[Workers] have the legal right to leave the employer, but don't dare do so because they would have to start the very lengthy green card process all over again," Norm Matloff, a UC Davis professor and researcher with the Economic Policy Institute, told the Guardian. "Note that we're talking about the main-

stream American companies and startups."

Standing in line back at Cox & Kings on Sutter, the Guardian spent a few days speaking to various Indian technology workers as they finished filing their paperwork. None were willing to speak on the record due to their tenuous citizenship status, fearing employer reprisal. But these workers did confirm to the Guardian that their employers effectively hold a huge hammer over their heads: deportation.

What do employers have to gain with this sizable leverage? A paper by Ron Hira, "Bridge to Immigration or Cheap Temporary Labor?" catalogued systemic underpayment of foreign workers, sometimes by as much as 25 percent less than their US counterparts. Of course, the pay is handsome in Silicon Valley, even when taking a





hit, compared to their peers in other fields. The average salary of an H-1B visa worker is \$99,000, according to MyVisaJobs.com.

"H-1B rules place most of the power in the hands of the employer at the expense of the guest worker," Hira wrote, "creating sizeable opportunities for exploitation ... many have described this employment relationship as indentured servitude."

This is done legally, the study found, because of substantial loopholes in federal labor and guest worker laws.

We asked Matloff if it was possible to measure the impact of depressed nonimmigrant Silicon Valley workers' wages on the overall wages of the Bay Area, and we were told this would be "very hard to quantify." But his research leads him to believe tech worker wages in the Bay Area are depressed as a result of nonimmigrant visas.

The nonimmigrant visa workers wear what Matloff calls golden handcuffs: under the thumb of their employers, but perhaps comfortably so. And all of this would be worth it for them, if the visa-holders could stay in the United States.

Uncritically, the tech industry is going to great lengths to defend its ability to hire nonimmigrant workers, who are cheaper than their citizen counterparts.

QUESTIONABLE ADVOCACY

Rishi Misra came to the US for college, and pushed his way through startups and biotechnology companies. Now he works at Archimedes Clinical Analytics, in the South of Market Area. He still is not, as of yet, a US citizen.

"My wait to become a US permanent resident continues, more than 16 years after I first came to this country as an undergraduate student," Misra wrote in a FWD.us testimonial, "more than 10 years after I started working, paying taxes, and more recently, helping build start-ups that are making a positive impact on the US economy and society."

Misra's struggle for citizenship mirrors Hira's study on H-1B visa holders. "A nonimmigrant visa can be an important first step toward permanent residence for many skilled foreign workers," Hira wrote. "But most never make it."

The federal government doesn't keep explicit conversion numbers of temporary work visas to permanent residency, we learned after contacting the Department of Labor and US Citizenship and Immigration Services. But Hira's study estimates that only 1-5 percent of H-1B visa holding temporary workers gain citizenship status.

To be sure, there are some exceptions in the tech community. Google and Microsoft historically have sought to assist most of their immigrant employees in gaining full residency, while Cisco and others have only converted about a quarter.

But many tech companies outsource work to offshore firms, often based in India, and federal data shows they employ the most H-1B visa holders, and offer citizenship the least often. Still, as they also fight for permanent residency, advocacy groups focus on bringing in H-1B workers in greater numbers.

According to the government transparency group Open Secrets, FWD.us put as much as \$900,000 to the cause of trying to open the door

for high-talent tech workers like Misra, here in San Francisco, but not necessarily towards reforming workplace rights.

The tech companies claim there's a technology employee shortage, but Matloff and the Economic Policy Institute strongly disagree, saying no study that wasn't sponsored by the tech industry has ever demonstrated a US tech worker shortage. But what can't be argued is the swelling number of nonimmigrant workers vying for a spot in the US. The cap for new nonimmigrant visas is currently set at 65,000 per year by the federal government. In only the past two years, applications for those slots filled up in less than five days from the filing date.

It is on behalf of tech companies that want to hire those nonimmigrant workers that FWD.us brought thousands of dollars to bear against key progressive causes.

FWD.us, led by Zuckerberg and a cadre of tech cohorts, has come under fire for much of its advocacy. Notably, the group supported national Republicans' efforts to build the Keystone XL pipeline, supplying them with ample support for TV ads.

The backlash from environmental groups, many of whom hail from the Bay Area, had the tech community and other supporters of FWD.us running for the hills.

"As a startup founder, former Senatorial intern, and director of an amateur documentary about racial inequality in public schools, I cannot tell you how excited I was to hear about Mark Zuckerberg's FWD.us," wrote Branch co-founder and CEO Josh Miller, in an editorial on BuzzFeed. "In service of noble causes, FWD.us is employing questionable lobbying techniques, misleading supporters, and not being transparent about the underlying values and long-term intentions of the organization."

If ever there was a cause to unite tech workers and other progressive San Franciscans, it would be decrying Zuckerberg and FWD.us' backing of massive oil pipelines on US soil. Many liberal political groups pulled their ads from Facebook after the Keystone XL ads aired.

Moving forward, Todd Schulte said FWD.us would need to change its strategies, after being handed decisive losses in Congress by Republicans blocking immigration reform. "We're going to keep pushing," Schulte told us. "One thing that we'll do better is to make a broader coalition."

But rules pertaining to depress-

CONTINUES ON PAGE 16 >>



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ing nonimmigrant worker wages aren't on their agenda, and Schulte said this was not a problem in the tech industry. He claimed the cost would be too great to bring workers in from overseas and train them, simply to save a few dollars.

The workers we talked to told a different story.

IN LIMBO

The Guardian went back to the line at Cox & Kings, intent to check out Schulte's stories of the glamour of nonimmigrant visa holders working in the tech industry. We asked a few folks in line what working for US tech companies under a nonimmigrant visa was like.

fucking sweatshop," he said. "Some come here and they're cheated!"

He was referring to the wage-fixing some US companies engage in. Matloff told us those most vulnerable to this practice were those seeking US citizenship. "The handcuffing is clearest in the case of those H-1Bs who are simultaneously being sponsored by their employers for green cards," he said.

Those who did speak on the record about wage fixing were those who already achieved the dream: former H-1B workers who are now US citizens.

Manish Champsee is on the Board of Directors at WalkSF, a pedestrian advocacy group in the city. In his day job, he owns a web development company, after a long stint as an H-1B visa nonimmigrant tech worker.

Growing up in Canada, Champsee first flirted with computers in the fourth grade. The young Champsee taught himself programming in BASIC, a coding language. In college he strayed a bit, learning to be an actuary, but soon realized technology was his passion.

Ten years ago, he came to San Francisco on an H-1B as a systems programmer analyst, and experienced the golden handcuffs firsthand. At first, he didn't realize the precarious position he was in, until he unwittingly angered one of his bosses.

"I started off thinking about it once in awhile. At a certain point I started thinking about it a lot more," Champsee said. "I pissed off the wrong person in the company. It was a game of chicken."

All of a sudden, the threat of restarting the citizenship process, or even deportation, entered his workday thoughts. His employers' power over his future was suddenly very real.

"They can hold it over your head," he said.

But he stuck it out. The day Champsee realized he wanted to be a US citizen, he was sitting in the natural beauty of Yosemite.

"I was camping a few days and did some hikes with a friend," he said, and started thinking about all San Francisco had to offer. The walkability, the natural beauty, the charming local mom and pop stores, the food, and the people. "It all came together there."

Champsee made it, and gained his citizenship in 2012. But despite all the tradeoffs the US has made in hiring swelling numbers of temporary workers, fewer are able to follow his path into citizenship. **SFBG**

"THEY CAN HOLD IT OVER YOUR HEAD."

MANISH CHAMPSEE

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JACK CONTE EXPLAINS HOW PATREON WORKS IN A VIDEO ON HIS SITE.

WWW.PATREON.COM

Patronize me

A new site from SF musicians aims to get artists paid for their work — using the oldest idea in the book

BY EMMA SILVERS

esilvers@sfbg.com

CAREERS + ED Another day, another crowdfunding website. Another Facebook friend asking you to pledge \$100 on Kickstarter or Indiegogo or GoFundMe or JustHandOverYourCashNow to help them self-publish their new hardcover coffee table book about the history of moustaches, or start their organic vegetable juice delivery service, or produce their Zach Braff movie. For \$300 and up, you'll get a shout-out in the acknowledgements!

Even if you want to support your local artists, it's easy to get burned out on crowdfunding these days; on the other hand, making art ain't cheap. This is the frustrated fork in the road where Jack Conte, a San Francisco-based musician, artist, and the founder of Patreon, discovered himself about a year and a half ago.

"I've been a professional creator for about eight years, in that I make my money from putting my work online," says Conte, one-half of Pomplamoose, alongside his girlfriend, Nataly Dawn; the band's known for its popular, prolific output of "video songs" — music in which everything heard in a song is also seen on screen.

"About a year and a half ago, I just got so frustrated with the system, with the fact that an artist could have half a million fans online but be making \$200 a month. How can someone's work that so many people enjoy be worth so little to the world? The economics of it were just broken and frustrating to me," says Conte. "So I sat down one night and wrote out a website and a system of funding that would allow people to pay artists per work of art, and I realized immediately after drawing it out that it wasn't just for me. All these creators are in the same sinking ship."

He called up his college roommate, a developer, and Patreon launched three months later, after raising over \$2 million from angel investors and venture capitalists, with three employees: Conte, Sam Yam (the roommate/developer) and Dawn. The idea: Let consumers decide how much they want to pledge to support their favorite "creators," and have them pledge per work created. With no lump sums exchanging hands, no rewards to send out, no physical items to ship, the system was designed with artists who only create digital products in mind.

Less than a year later, Patreon



has over 10,000 creators (artists) and 30,000 active patrons (people supporting artists). With a staff of 12 and an office in Noe Valley, the company has caught on quickly among musicians and visual artists of all kinds — videographers make up a good deal of the site's fanbase.

Distinguishing the site from Kickstarter or Indiegogo, et al., has been one challenge for Conte. While he admires what both sites do, he says, it's fairly simple: "I have no reason to do a Kickstarter. I don't need \$200,000 up front. I'm not producing a new product, or a book or a movie. I don't have the bandwidth to take on customer service, or reward fulfillment; I'm not sending out a physical product."

"What I need is a salary," he continues. "I need the people who like my work to pay me for it on a regular basis. And if that comes out to \$5,000 or \$10,000 to pay my bills, that's all I need." The average pledge, he says, is \$7.

Drawing its name from the word patron, of course, the company is theoretically riffing off one of the oldest ideas in the art world: That creative people should be financially supported (or at least subsidized) by those in a position to make contributions; that art is for the good of society at large. "People have been making money like this for thousands of years," says Conte. "It's only very recently that the idea of patronage for the arts kind of dropped off."

The musician says he's been pleasantly surprised — not by the number of users who enthusiastically signed up initially ("I did it because I knew it was needed") — but by the rate at which it's taken off, and the range of subcultures and niche arts communities he's discovered because of it.

For example? Several creators are using Patreon to fund videos they make for people who experience autonomous sensory meridian response, or ASMR, a physiological phenomenon in which a person per-

ceives distinct, pleasurable feelings in the head, scalp, or back when they hear certain sounds, such as whispering or crumpling paper.

"There's one woman who's been doing this for a while, and she puts up 45-minute videos for people — and she's getting financially supported for it now," says Conte. "That's the kind of thing that makes me proud to be part of Patreon."

Other niche markets you might not think of as having a ton of online financial support? A capella groups — Conte knows of one that's now making a few thousand per video — and webcomics creators.

The potential for nonprofits to fundraise is there, as well: Children's Hospital of Orange County is using Patreon for its partnership with the Los Angeles Angels of Anaheim, in which patrons sign up to pledge \$10 to CHOC every time the baseball team wins a game. It might not seem like a lot, but the page currently has 119 patrons, meaning the hospital gets \$1,177 per win.

In terms of future goals, Conte — who hasn't taken a salary from the company, and is still using Patreon to fund his own work — seems to be thinking big.

"We want to fundamentally change the way people get paid for their work," he says. "I think right now the web is a very quantity-driven, metric-focused environment: It's based on page views, the number of users, the number of clicks. And I think what Patreon is proving is that's not necessarily the best way to measure anything; that it's really about how much people enjoy what they're watching, how much the creator appreciates the fan base and vice versa."

"It's our mission to fund and empower this creative class that's emerging online, where people are realizing they can quit their jobs and make a living from their art... and hopefully we move into an era where that's the norm." **SFBG**

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BAVC's Digital Pathways program is seeking San Francisco youth, ages 14-17, for free after-school media arts training in video production, audio engineering, and game design.

The application deadline is **September 8, 2014.**

For more information and to apply visit: bavc.org/nextgen.



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**Public Hearing on the
Draft Environmental Impact Report (DEIR) for the
2014 UCSF Long Range Development Plan (LRDP)**

Monday, September 22, 2014 7:00 p.m.

**UCSF Parnassus Heights Campus
Millberry Union Conference Center
500 Parnassus Avenue
San Francisco, CA**

The purpose of this hearing is to solicit public comments on the adequacy and accuracy of information presented in the Draft EIR. The Draft EIR provides a program-level analysis of the proposed 2014 Long Range Development Plan (LRDP), as well as project-level analysis for a number of specific and foreseeable 2014 LRDP development proposals.

The Draft EIR will be available online at www.ucsf.edu/LRDP beginning on August 15, 2014. To obtain a paper or CD copy or to view reference materials, email UCSF Environmental Coordinator Diane Wong at EIR@planning.ucsf.edu or call (415) 502-5952. Copies of the Draft EIR will also be available for viewing at the UCSF Kalmanovitz Library at 530 Parnassus Avenue, the UCSF Mission Bay Library at 1675 Owens Street, and the following public library branches: San Francisco Main Branch, 100 Larkin Street; Mission Branch, 300 Bartlett Street; Mission Bay Branch, 960 4th Street; Park Branch, 1833 Page Street; Sunset Branch, 1305 18th Avenue; and the Western Addition Branch, 1550 Scott Street.

To provide written feedback on the Draft EIR, please write to Ms. Wong at UCSF Campus Planning, Box 0286, San Francisco, CA 94143-0286, or email her at EIR@planning.ucsf.edu. Please include your full name and address in written correspondence. Please note that all public comments made in writing or in oral testimony at the public hearing are part of the public record. All comments must be submitted during the public review period from August 15, 2014 to October 14, 2014 at 5 p.m.

UCSF Parnassus Heights Campus is accessible on MUNI 6, 43, 66, and the N-Judah. If you drive, \$1.75 validated parking is available in the UCSF public garage.

If you would like to be on our email notification list, please contact community@cgr.ucsf.edu, specifying the campus site(s) of interest: Parnassus Heights, Mission Bay, Laurel Heights, Mount Zion, or San Francisco General Hospital.

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..... Six courses to expand your horizons

BY ISABEL MONIZ
culture@sfbg.com

1 INPUT AS NOISE MUSIC WORKSHOP

Bask in the simplest element of electronic music — noise — and tickle your tech fancies simultaneously. This workshop is described as “not so much, or not only, a software workshop, but rather a composition course in electronic music which takes as its starting point the use of noise.” So treat your ears to the basics of sound and your imagination to the endless possibilities of music, without having to take your fingers off your precious electronics.

Aug. 23, noon, \$10 suggested donation. NOHspace, 2840 Mariposa, www.tinyurl.com/noiseworkshop



2 HOMEMADE FETA

Have you stood in the cheese aisle at your favorite market, marveling at the choices, but feeling a little guilty for buying something you could make? 18 Reasons is offering a class that will give you the skills to finally create homemade creamy deliciousness. Cheese veteran Louella Hill, aka the San Francisco Milk Maid, will teach you everything you need — and want — to know about cheese and making feta.



Aug. 25, 6-9pm, \$65 for non-members/\$55 for members. 18 Reasons, 3674 18th St, www.tinyurl.com/homemadefeta.

3 LEATHERWORKING

Up your street cred by having your nice leather belt — and making it, too. The class, taught by SF crafter and owner of leather shop Tilt Adornments, will teach you to make a custom leather belt, totally personalized, with perfectly placed holes. All supplies for dyeing and assembling your belt are provided. Bonus points: There will be alphabet stamps and beer.

Sept. 4, 7-10:30pm, \$68. Workshop SF, 1798 McAllister, www.tinyurl.com/makeabelt.



4 ACID TEST

Acid isn't just for hippies. Editor, journalist, and two-time Pulitzer Prize-winner Tom Schroder will discuss psychedelic drugs' ability to heal and help



those with Post Traumatic Stress Disorder, depression, and addiction. Recent trials show that drugs now associated

with trippy artwork, the 60s, and Ken Kesey may be the secret to mental health. This lecture will cover the past, present, and future of psychedelic therapy. Far out.

Sept. 25, 7-9pm, \$20 for non-members, \$15 for members at door. CIIIS, 1453 Mission, www.tinyurl.com/acidlecture

5 NINJA ROLLING AND FALLING WORKSHOP FOR CYCLISTS

Cycling past backed-up car traffic in SF feels badass enough, but the danger adds an extra edge. Prepare mentally and physically for accidents, whether they're car- or pebble-induced, in a padded environment. This workshop is designed to help cyclists save face (and limbs) in the event of a collision. Plus, what motorist would want to mess with a cyclist who has ninja skills?

Sept. 7 and Oct. 5, 1-3pm, Free. Mission Yoga, 2390 Mission, www.tinyurl.com/ninjacyclist



6 WINE TASTING FUNDAMENTALS

Award-winning sommelier Eugenio Jardim will lead you through the wafting and sipping and lip smacking of wine tasting. This class promises to provide the necessary skills for enjoying great wines and being able to talk about them. Six wines will be tasted during the class. And after you've mastered the fundamentals, you can pour your skills into the SF Cooking School's region-themed tastings, including New Zealand, France, and Italy.

Oct. 2, 5:30-7:30pm, \$85. San Francisco Cooking School, 690 Van Ness, www.tinyurl.com/sfwinetasting. SFBG





**A DELICIOUS
SPREAD AT 4505
BURGERS & BBQ.**

PHOTO BY
TABLEHOPPER.COM

BY MARCIA GAGLIARDI
culture@sfbg.com

TABLEHOPPER After lamenting for too long that we didn't have enough quality barbecue options around the bay, now we have plenty to check out. Here's your cheat sheet on three recently opened barbecue spots, all of them using sustainable and well-sourced meats, because that's how we roll.

4505 BURGERS AND BBQ

705 Divisadero, SF; www.4505meats.com/4505-burgers-bbq
The former Brother-in-Law's on Divisadero, which featured one of the area's few remaining wood-fired barbecue pits, has been transformed under the tender care of Ryan and Cesalee Farr. Ryan Farr is well known around town for his chicharrones (and now there are kettle-cooked old fashioned chicharrones too), their butcher shop, and his "Best Damn Cheeseburger" at many farmers markets (including the one at the Ferry Building Marketplace). Now Farr has his own barbecue spot, with a couple of Southern Pride smokers inside, cranking out some incredibly delicious meats, including my hands-down favorite, the pork spareribs. You can get a plate with one, two, or three meats (\$12-\$20), which comes with two sides (like excellent baked beans, potato salad, cole slaw, and the "frankaroni," which is fried mac and cheese with 4505 hot dogs inside, dear lord), pickles, sliced onion, and a Parker House roll. Meats include a stellar brisket, smoky pulled chicken, hot or mild

'Cued up

sausage, and juicy pork shoulder. There are also some salads (like a Cobb with big chunks of bacon), sandwiches, that cheeseburger, and beer and wine on tap.

Kick it on the big patio at picnic tables, or take it to go (you can even take a six-pack of beer or a bottle of wine to go). Coming soon: big changes on the patio, and a late-night window where you'll be able to get cheeseburgers on the weekends! 4505 is open for lunch, so take advantage on a sunny day. Open Sun-Thu, 10:30am-10pm, Fri-Sat, 10:30am-11pm.

SMOKESTACK

2505 Third St., SF; www.magnoliapub.com/dogpatch.html
Dave McLean of Magnolia has completed his massive dream project in the Dogpatch, which includes his gleaming new brewery and Smokestack, a barbecue joint and bar. Dennis Lee of Namu Gaji is overseeing the barbecue, a rotating selection of meats like Texas-style Piedmontese-certified beef (read: it's special), sausages, seafood (interesting!), and some really good pork sticks. One night a side of spicy kale (instead of collards) hit the mark. Parker House rolls, check. The place is still working out some kinks (items tend to run out, and the high prices make expectations also run high), but I look forward to it developing in time. You have an extensive selection of Magnolia brews (plus guest brews, and cask

beers) to enjoy, and plenty of whiskey-based cocktails.

It can be a little confusing when you get there: Yes, the place with no sign and all the newspaper on the windows is where you want to be. You'll order at the meat counter and then find a place to sit at the communal tables, but if you want something to drink, you'll order at the bar. Go with three people so you can manage it all.

Big news: Smokestack is now open for lunch, so you can come by 11:30am-midnight to get your meats on, and the bar is open until 2am Thu-Sat.

PERDITION SMOKEHOUSE

2050 University, Berk; www.perditionbbq.com
Anyone who even remotely loves beer needs to head to this Berkeley spot (Chuck Stilphen of the Trappist and Mikkeller Bar is behind it, with 43 domestic beers on tap), and chef Michael O'Brien is doing some quality dry-rubbed meats (standouts include the notable hot links, St. Louis pork ribs, and Mary's chicken). Choose one or two meats (\$13-\$18) and two sides, like the cheesy mac and cheese and fantastic cowboy beans. It's plenty spacious inside, but the outdoor courtyard means you can enjoy the usually-balmy 510 weather. Hours have expanded and are now Mon-Thu, 5pm-midnight; Fri, 5pm-1am; Sat, noon-1am; Sun, noon-midnight. **SFBG**

Marcia Gagliardi is the founder of the weekly *tablehopper* e-column; subscribe for more at www.tablehopper.com. Get her app: *Tablehopper's Top Late-Night Eats*. On Twitter: @tablehopper.

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FOOD + DRINK

MISSION HILL SALOON: HAUNTED?
 GUARDIAN PHOTO BY JESSICA CHRISTIAN



Call the Pope

BY STUART SCHUFFMAN,
 AKA BROKE-ASS STUART
 culture@sfbg.com

THE WEEKNIGHTER It's a funny thing to be filling out a job application and have to put your previous employer as Tony the Pope. But that's the name I know him by, and truthfully, I don't wanna know his real last name, anyways. I prefer to have at least a little bit of mystery in my life.

I had been working at The Unresolved Love Life of Evelyn Lee, which may be the longest name for a bar ever, when I got news that the bar had been sold to Tony and would now be called **Mission Hill Saloon** (491 Potrero, SF. 415-552-5545)... again. It had been Mission Hill before it was Evelyn Lee, and apparently Tony was changing it back. Regardless, I came to love working at the place and didn't care what it was called as long as I had a shift or two.

Depending on the bar, the regulars can either be the best or worst thing about it. The jury is still out about which category Mission Hill's falls into. Or at least, that's the kind of shit I'd talk to them while behind the bar. A bartender's best weapon is his wit, and working at Mission Hill Saloon was a good test of mine every time I was at the stick. The crowd ranges from hipsters to cooks and construction workers — and all of them are prepared to give you a hard time for absolutely no reason at all. And that's just how I like it.

I experienced one of my most ridiculous San Francisco moments ever while working there. I'd been chatting with a girl on OkCupid, and we had made plans to grab a drink on Sunday evening. We never discussed where I worked so we were both surprised when she came in on my Thursday night shift. Coincidentally,

she lived above the bar. That is some serious San Francisco shit right there. We went out once and decided it would be easier to just be friends considering she lived above the bar I worked at. [Good call — Ed.]

The Mission Hill Saloon is in an old building. I'm not sure of its age, but it's old enough. One night, Raph, one of the regulars, told me — as I was closing the bar at 2am — that the place was seriously haunted and that he wouldn't want to be in there all by himself at night. He gave me a wink as I ushered him out the door and locked it behind him. The asshole knew I had at least an hour of closing duties, by myself, in that old bar. I didn't want him to know that his saying that shit really spooked me, and I put at least \$5 in the jukebox so I wouldn't hear any late night creepy old building sounds. Nothing ghostly ended up happening. Or if it did, I couldn't hear it over the jams.

Unfortunately I only worked at Mission Hill Saloon for a little while. After Tony bought the bar he decided to work as many shifts on his own as he could, just to keep costs down. I completely understood, and I knew he'd be a great reference for whatever my next bar gig would be. Which is why I found myself filling out an application and using Tony the Pope as a previous employer. Tony may not be a religious man, but he sure does pour some strong-ass holy water. Plus, now it's nice to be on the other side of the bar — so I can join the peanut gallery and give him shit.

P.S. This Weeknighter is dedicated to Ashley Dickinson who loves Mission Hill almost as much as I do. **SFBG**

Stuart Schuffman aka Broke-Ass Stuart is a travel writer, poet, and TV host. You can find his online shenanigans at www.brokeassstuart.com



THURSDAY/14

KEVIN MORBY

If you're enough of an indie rock fan, you might have heard Kevin Morby's work without knowing it. He's played bass for Brooklyn psych-folk crew Woods since that band's 2009 breakthrough *Songs of Shame*, and he co-fronts The Babies with Cassie Ramone of Vivian Girls. But after touring with Real Estate and releasing the solo album *Harlem River* on Woods' label Woodsist last year, he's primed to take the spotlight. A fan of Bob Dylan and Neil Young, Morby's always had a



strong Americana streak, from the Western ballads on The Babies' *Our House On The Hill* to the New York City love letters on *Harlem River*. But despite his buzz-band cred, his all-American ethos never seems ironic, and his voice and guitar playing are perfectly suited for his ambitions. (Daniel Bromfield)

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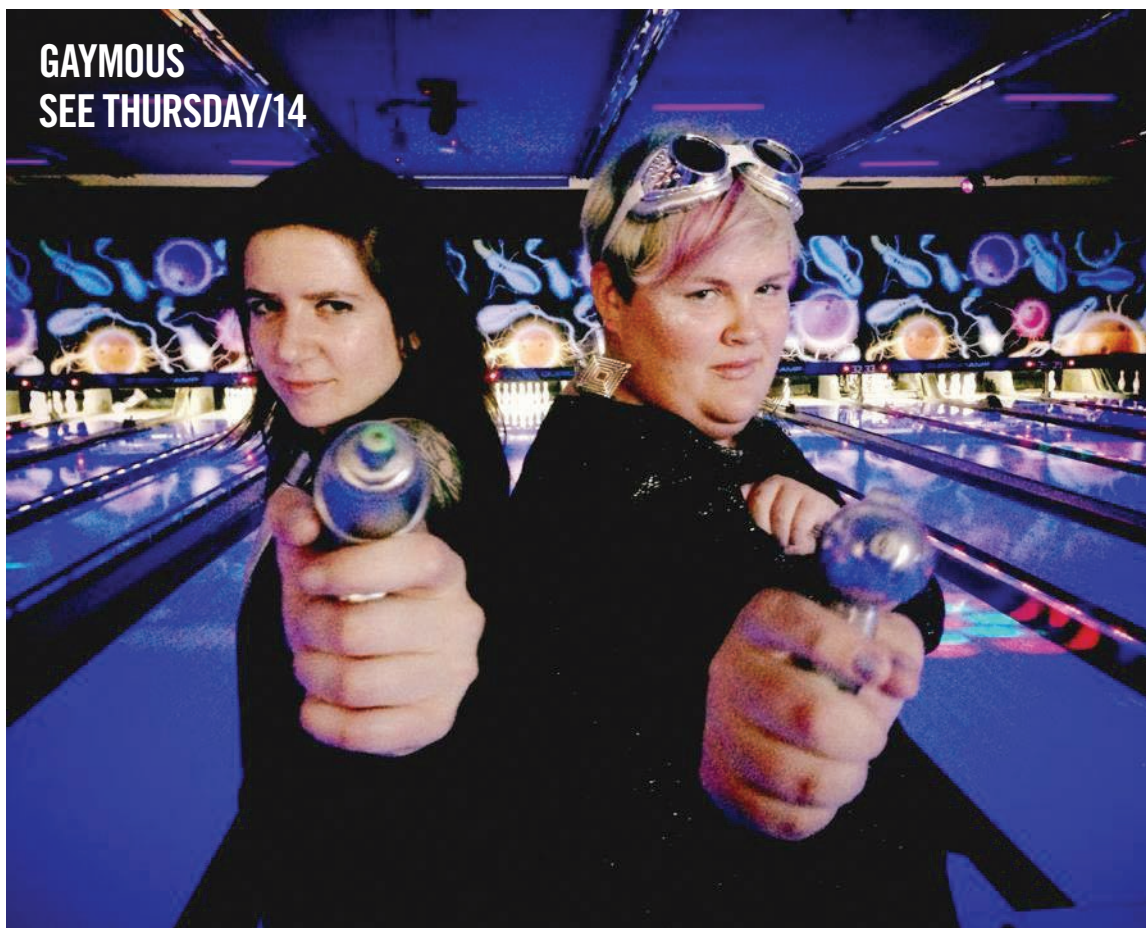
SIR SLY

There's no need to call these band members "sir." But you might've had to rely on that as a fallback when the musicians adopted anonymous identities at



the beginning of their careers. Though that act was certainly mysterious enough to accompany the band's gloomy sound (sad indie rock tinged with some hip-hop and electronic influ-

GAYMOUS SEE THURSDAY/14



ences), Sir Sly deserves recognition for last year's EP, which is enough to appease fans until this September's release of its debut full-length. If the title track "You Haunt Me" is anything to go by, then yep, the trio's polished its melancholy music for its first album. (Amy Char)

With Thumpers, Mother
9pm, \$15
Rickshaw Stop
155 Fell, SF
(415) 861-2011
www.rickshawstop.com

LIKE STARS WE COLLIDE

Playwright Vadenek Ke is ready to unveil his second installment in his "A Series of Collisions." The enigmatic and elusive playwright, who explores the sexual, cultural, and vocational limitations of relationships, has written three new one-acts, titled collectively *Like Stars We Collide*, that will be performed by his trusty troupe, the Planets Aligned Theatre Company. Known for their quick wit and occasional surreality, Ke's works are morsels of romantic truth — they certainly don't attempt to paint idealistic portraits of love, but simultaneously acknowledge

the raw beauty and excitement that accompanies the pain. Each of the three works is directed by a different local voice, and features burgeoning SF stars. "Call it Off," which chronicles a crumbling couple at a theme party, takes on a *Rashomon*-esque storytelling device to explain the individual experiences of the lovers. The small yet stylish Mojo Theatre provides an evocative locale for Ke's elegant glimpses into the human condition. (David Kurlander)

8pm, \$15
Mojo Theatre
2940 16th St #217, SF
(415) 830-6426
www.mojotheatre.com

GAYMOUS

San Francisco queer electro duo Gaymous claims to be motivated by the "power of the synthesizer." On one level, this has to do with sound — their synths pack plenty of sonic oomph. But the self-declared "slut-step" duo is also motivated by synth-driven music's ability to unite and empower marginalized groups, from the queer synthpop of the '80s to the relentlessly empowering pop music of the early '10s. Following those

traditions, GAYmous delivers plenty of raunchy and sexually candid humor but ultimately succeeds on the basis of great pop hooks and melodies. The duo will be performing at the Uptown Oakland alongside multimedia drag performance group Daddies Plastik and the amazing Fatty Cakes & The Puff Pastries, an ensemble consisting of multiple vocalists and centered around a dizzying glockenspiel-snare drum-organ setup. (Bromfield)

9pm, \$8
Uptown Nightclub
1928 Telegraph, Oakl.
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www.uptownnightclub.com

FRIDAY/15

JOSHUA COOK AND THE KEY OF NOW

Joshua Cook made his name as the lead guitarist and sometime-singer of the Soft White Sixties, a local soul-heavy rock outfit that has made a huge splash at festivals (particularly an electric SXSW set) in the last year. Cook has now formed his own outfit, a bluesier

crew called Joshua Cook and the Key of Now. Its debut single, 2013's "All Bad Things," has a lick that sounds decidedly Jimmy Page-esque



and cynical, frustrated lyrics about romantic near-misses and economic woes. FCC Free Radio, the 6-year-old Internet radio station that champions local artists and opinion, takes over the DNA Lounge to present Cook's new sound alongside Kitten Grenade, Survival Guide, and I Am Animal. Kitten Grenade, singer Katelyn Sullivan and instrumentalist Ben Manning's ukelele and drum group, has been churning out sweet yet edgy folk-rock for the last two years and looks to be a nice counter to Cook's heavier jams. (Kurlander)

8pm, \$10
DNA Lounge
375 11th St, SF
(415) 626-1409
www.dnalounge.com

DEADFEST

Non-metalheads may not recognize any of the names at the Oakland Metro's two-day Deadfest.



But with four stages and 46 bands (including Impaled, Bell Witch, and Negative Standards) from the Bay Area and beyond, Deadfest should have something for anyone even remotely interested in heavy music. Spearheaded by DIY promoter Gregg "Deadface" Paiva, Deadfest also features a food bar with delicious-sounding gourmet tacos, featuring absurdly Bay Area-sounding accoutrements like "key lime crema" and "heritage pepper confit." The event is only \$20 per day, meaning an average

CONTINUES ON PAGE 24 >>



THE MUPPET MOVIE SEE SATURDAY/16

FRIDAY/15

CONT>>

of less than a buck per band. If you have even a passing interest in thrash metal, doom metal, hard core, crust punk or any of the other various forms of loud, over-driven, fancy logo-encouraging music that will be on display at Deadfest, there's no reason not to go. (Bromfield)

7pm, \$20 per day

Oakland Metro

630 Third St, Oakland

(510) 763-1146

www.oaklandmetro.org

SATURDAY/16

THE MUPPET MOVIE 35TH ANNIVERSARY

Muppet fans! It's time to get "Movin' Right Along" down to the Castro Theatre to catch a 35th anniversary screening of *The Muppet Movie*, the feature film that started the big screen careers of Kermit the Frog, Miss Piggy, Fozzie Bear, Animal and the rest of their beloved gang. Presented by SF Sketchfest, today's event is extra special — Dave Goelz, the voice and puppeteer of The Great Gonzo will be appearing for a talk and Q&A — and he is bringing a real Gonzo Muppet with him! Don't miss your chance to make a "Rainbow Connection" with the legendary performer (who also worked on *The Dark Crystal*, *Labyrinth* and *Emmett Otter*) and his iconic, chicken-loving cre-

ation. (Sean McCourt)

11am, \$10

Castro Theatre

429 Castro, SF

www.sfsketchfest.com

CIVIL WAR LIVING HISTORY DAY

The band called the Civil Wars may have broken up, but the dream of the 1860s is alive in San Francisco. No need to adopt the fashion trends of years past for this American Civil War enactment. (Just dress appropriately for the city's August weather and be glad you don't have to deal with the



South's humidity.) In a condensed jump back into time, the day offers regular infantry drills and artillery discussions throughout the day and plenty of demonstrations of soldier and civilian life way back when. Highlights include historical music (characterized by heavy reliance on the drums) and medical treatment (which may not be up to snuff to deal with Ebola). (Amy Char)

10am - 5pm, free

Fort Point National Historic Site

999 Marine, SF

(415) 556-1693

www.nps.gov/fopo

SUNDAY/17

NAME DROP SWAMP RECORDS + QUIET LIGHTNING

This new collaboration between independent SF record label Name Drop Swamp Records (Fox & Woman, Split Screens) and the long-running lit and spoken word series Quiet Lightning brings together live music, poetry, and performance for an evening that's sure to draw a crowd full of all kinds of artists — in addition to those being featured on stage. Featured performer Luz Elena Mendoza of Y La Bamba is someone you won't get to see in a small room for too much longer, thanks to her unique, rich vocals and skilled storytelling through song. The door is sliding scale and the aim is for this evening to be the first in a bimonthly series at the Emerald Tablet (sorry, "Em Tab,") so get in before it blows up. (Emma Silvers)

5 - 9pm, \$10-20; no one turned away for lack of funds

The Emerald Tablet

80 Fresno, SF

(415) 500-2323

www.emtab.org

MONDAY/18

BUILT TO SPILL

Boise's Built To Spill has been churning out heartbreakingly lovely indie rock songs for over 20 years. Doug Martsch, formerly of Treepeople, formed the group in 1992. Since then, the band has gone through a

whirlwind of lineup changes with Martsch as the only constant, but has managed to create seven equally beautiful, reverb-heavy studio albums. Martsch's music has been cited as a major inspiration by such



indie rock royalty as Isaac Brock of Modest Mouse and Ben Gibbard of Death Cab for Cutie. Though it's been five years since the group released an album, Built To Spill's live show hasn't declined a bit. This three-night run at Slim's is a very special event, and certainly not to be missed. (Haley Zaremba)

With Slam Dunk, The Warm Hair

8pm, \$28

Slim's

333 11th St, SF

(415) 255-0333

www.slimspresents.com

TUESDAY/19

FUCKED UP

Toronto's Fucked Up might be the most ambitious punk band on the planet. This six-piece hardcore

band has been releasing more and more epic and boldly experimental records since its explosive entrance to the scene in 2001. The group has even been recognized by the Canadian government, winning the prestigious Polaris Prize in 2009 for its incredible, sprawling punk-rock opera *The Chemistry of Common Life*. Its most recent effort, *Glass Boys*, maintains its hardcore edge while finding more rock depth, borrowing simultaneously from Dinosaur Jr. and Negative Approach. The record asks questions about what it means to be an aging and successful punk band. Known and notorious for its tempestuous relationship and wildly unpredictable live shows, Fucked Up is one of the best hardcore bands and certainly one of the best live acts on the road. (Zaremba)

Tijuana Panthers, The She's

8pm, \$20

The Independent

628 Divisadero, SF

(415) 771-1421

www.independentsf.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 835 Market Street, Suite 550, SF, CA 94103; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



FUCKED UP SEE TUESDAY/19



THE FLAMING LIPS CAPPED OFF DAY 3 WITH JUST THE KIND OF TRIPPY WEIRDNESS WAYNE COYNE FANS HAVE COME TO EXPECT.

GUARDIAN PHOTO BY BRITTANY M. POWELL

Inside the photo pit

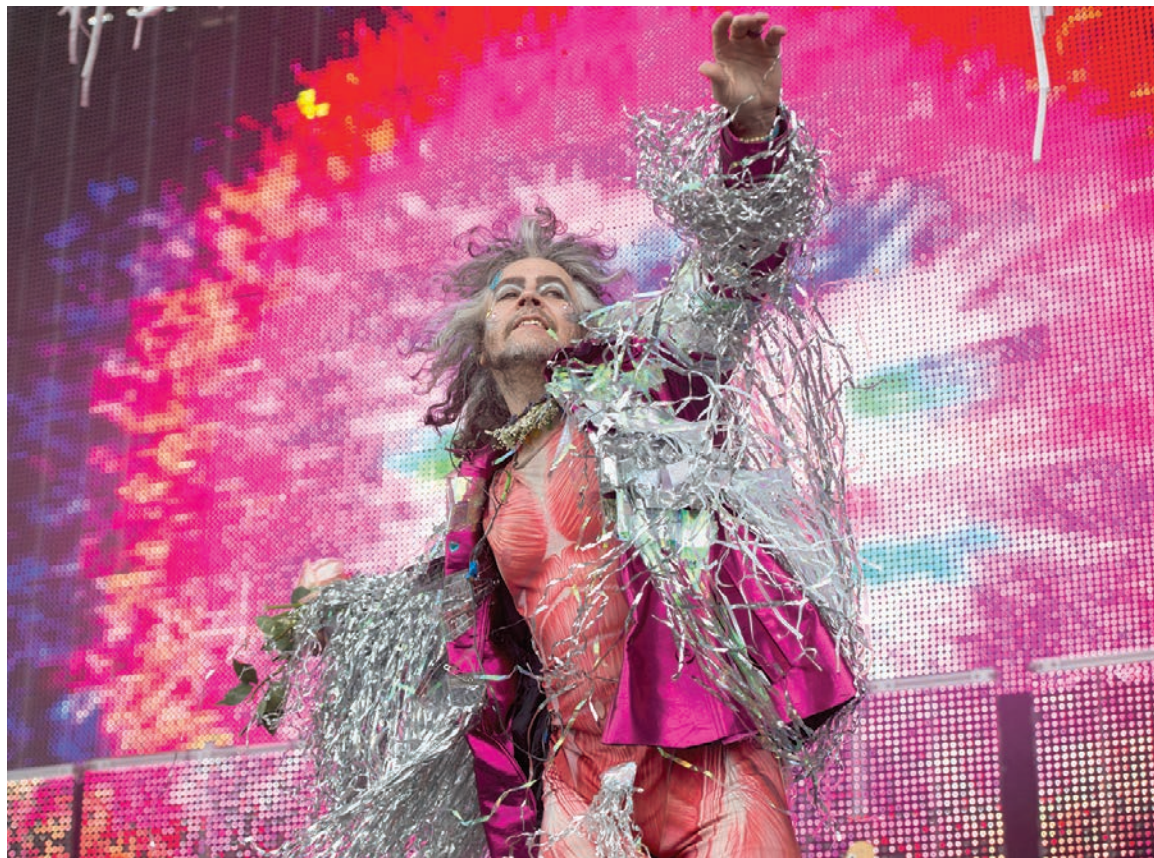
BY EMMA SILVERS

esilvers@sfbg.com

LIVE SHOTS Were you among the approximately 200,000 bodies smashed together for warmth at Golden Gate Park this past weekend?

Whether you're recuperating from 72 hours of partying

or patting yourself on the back for steering clear of the whole thing, here's a few live shots from the fest:



AFTER LEADING THE FLOWER-CROWNED MASSES IN A SING-ALONG DURING HAIM'S SATURDAY SET, DANIELLE HAIM RETURNED TO THE MAIN STAGE SUNDAY EVENING TO DRUM WITH THE KILLERS.

GUARDIAN PHOTO BY MATTHEW REAMER



BIG FREEDIA AND HER CREW BROUGHT SOME NEW ORLEANS HEAT TO THE NEW GASTROMAGIC STAGE DESPITE SATURDAY'S COLD WEATHER: THOSE WHO TWERKED TO THE QUEEN OF BOUNCE'S LIKING WERE REWARDED WITH BEIGNETS FROM BRENDA'S FRENCH SOUL FOOD. PHOTO BY MATTHEW REAMER



THE ALWAYS ENTERTAINING JENNY LEWIS SERVED UP SONGS FROM HER NEW ALBUM, *THE VOYAGER*, AND EVEN APPEARED RILO KILEY FANS WITH "A BETTER SON/DAUGHTER."

GUARDIAN PHOTO BY BRITTANY M. POWELL



CALL IT DAD MUSIC, BUT TOM PETTY AND HIS HEARTBREAKERS ROCKED HARDER THAN MANY A YOUNG'UN WE'VE SEEN AS OF LATE.

GUARDIAN PHOTO BY BRITTANY M. POWELL



PLAYING OPPOSITE KANYE (AT THE SAME TIME, ON THE OTHER SIDE OF THE PARK) ISN'T AN ENVIABLE SPOT, BUT THE ARCTIC MONKEYS HELD THEIR OWN.

GUARDIAN PHOTO BY BRITTANY M. POWELL



COMBINED ATTENDANCE FOR THE THREE-DAY FESTIVAL WAS ESTIMATED AT 200,000 PEOPLE. OF THOSE, MAYBE ONE-EIGHTH BROUGHT ENOUGH WARM CLOTHES?

GUARDIAN PHOTO OF THE AUDIENCE AT GROUPOLOVE
BY MATTHEW REAMER

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SAN FRANCISCO

"The Best Comedy Club in The USA!" — Dave Chappelle

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WEDNESDAY 8/13
FROM 24!
MARY LYNN RAJSKUB
DEAN DELRAY, JESSE FERNANDEZ

THURSDAY 8/14 - SATURDAY 8/16
FROM LAST COMIC STANDING!
JOSH BLUE
DANIEL KINNO, KEON POLEE

TUESDAY 8/19
YANYE ABEBA

WEDNESDAY 8/20
FROM LATE NIGHT WITH CONAN O'BRIEN
AND THE LATE LATE SHOW!
GENE POMPA
REGGIE STEELE, SHANTI CHARAN

THURSDAY 8/21 - SATURDAY 8/23
FROM SATURDAY NIGHT LIVE!
SASHEER ZAMATA
REGGIE STEELE, SHANTI CHARAN

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COBB'S CLUB COMEDY

WEDNESDAY 8/13
DESI COMEDY FEST

THURSDAY 8/14 - SUNDAY 8/17
HAL SPARKS
From Talk Soup and Queer As Folk!

WEDNESDAY 8/20
COBB'S COMEDY SHOWCASE
Benefitting Make-A-Wish Greater Bay Area

THURSDAY 8/21 - SUNDAY 8/24
BILL BELLAMY
From Last Comic Standing!

FRIDAY 8/29 - SUNDAY 8/31
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From The Hughleys and The Kings of Comedy!

ALL SHOWS: Cover charge plus two beverage minimum • 18 & older with valid ID
915 COLUMBUS AVENUE (at Lombard), SAN FRANCISCO • SHOW INFO: 415-428-4329
Validated Parking @ Anchorage Garage, 500 Beach St.
WWW.COBBSCOMEDY.COM

ticketmaster.com

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SOUNDTRACK NIGHT

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SPECIAL GUEST DJ DANNY WHITE

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CAT CLUB 1190 FOLSOM ST
SAN FRANCISCO

MUSIC NIGHTLIFE

MR. SCRUFF ISN'T AFRAID TO GO LONG.

PHOTO BY SHAUN BLOODWORTH

BY MARKE. B

marke@sfbg.com

SUPER EGO Extended DJ sets aren't so rare in our burg — beloved Garth of Wicked has been throwing his occasional, self-helmed, seven-hour-plus All Night Long parties, and visitors like the almighty Steffi of Berlin or the UK's Lee Burridge like to go it alone for six hours or more. Even though "taking the dance floor on a cosmic journey" has become a press-release cliché (which DJ would admit she merely drops you off at the mall?), as access to more releases and mixing tools has grown, marathon sets have acquired the aura of necessary artistic statements — and the good ones really do get you a few yards closer to the stars.

Others can veer into endurance test territory, alas, especially if the mixmaster is more interested in imprinting a certain personal "sound" on the crowd, rather than letting dance music in all its wild variety lead the way. Manchester's incredible Mr. Scruff has been dropping gigantic, all-vinyl sets for 20 years now, and is as famous for his global vinyl-hunting skills as his own releases on the storied Ninja Tune label. (He's the dude who seems to know the geek behind pretty much every record store counter in the world.)

Scruff's ear is a various as they come: He got into music via his dad's ska collection — Prince Buster was an early touchstone — and quickly moved on to gobbling up every other genre imaginable, from Cuban music to Detroit house. And even though it's also become a cliché to praise a DJ's unpredictable playlist, Scruff rides that unpredictability to its extreme. "I used to have stuff I just played at home, but from playing gigs over the years you start to realize that if it's loud and it's in a club then it's club music — even if it's just a guitar and vocal," he recently told Mixmag. When Scruff is seamlessly dropping 15-minute Afrobeat jams, rare 1988 Chicago jack tracks, Jamaican gems,



Scruff love

or Brazilian baile funk, it's his sheer love of actually listening to records that moves people to the floor.

In honor of his two decades behind the decks — and the recent release of roots-y, stripped-down *Friendly Bacteria* album — Scruff's embarked on a US tour, during which he'll be spinning six-hour sets, and rebuilding DJ booths along the way for maximum sonic fidelity. I chatted with him by email before he takes over Public Works, Sat/16.

SFBG How large would you estimate your vinyl collection to be? And how on earth do you haul six hours' worth of music around on tour?

MR. SCRUFF I have two rooms full of vinyl, so probably around 20,000 records. My collection has stayed that size for the last 10 years, so a lot of records have to leave the house in order to make room for more. I always bring two boxes of vinyl —

plus some CDs as well.

SFBG A big part of this tour is how you'll be "rebuilding DJ booths" along the way. Can you tell me how you'll be setting up things for sets of this length? Are there any little rituals you perform before you launch into things?

MS We do a lot of research in advance, by looking at the venue specs and photographs, so that we can liaise with the venue techs before the show. That way, we don't get any surprises on the day, and any equipment that we require is already there. I bring some kit (mixer, hi-fi preamps, five-band isolator, delay unit, parametric EQ, cables, styli, foam, squash balls, etc.), and we spend a couple of hours setting up the DJ table, and then do a soundcheck. Some venues — Public Works looks like one of them — have systems that are set up very well, others may need a little work, perhaps some additional front fills, speaker

alignment, crossover-EQ adjustment etc. After set up, we always go for a good meal before the gig. As for during the set, the energy and people in the venue keep me going!

SFBG Do you tailor your sets to fit specific settings?

MS I don't plan any sets, as I find it much more rewarding to interact musically with the surroundings and people in the venue. I do always try and play a little local music. The good thing about playing all night is that you can really relax and get into it, without worrying about time.

SFBG In an time of more maximalist dance music releases, Friendly Bacteria was a nice refreshing, laidback stepper. What were some of your intentions making the album, and how do you see yourself fitting into the current dance music landscape?

MS The main intention was to work with some of the musicians that I have had on my list for a while. Denis Jones (singer) and Matthew Halsall (trumpeter) are both good friends, and made a massive contribution to the overall feel of the album. I suppose that when you start work on an album, it slowly takes shape, in a similar way to carving a wooden sculpture. I have no idea where I fit in, but am completely happy with that!

SFBG How's Manchester these days? Do you play out there a lot? Any current up-and-comers who have your attention?

MS Manchester is great, there are so many people creating great music, and it is a very inspiring place to live. I play there once a month, and probably go out every other month to a club night or gig. The last gig I saw was the Theo Parrish live band. Talent-wise, Werkha, Honeyfeet, and the Mouse Outfit are currently rocking my boat. **SFBG**

MR. SCRUFF SIX-HOUR DJ SET

Sat/16, 9pm-3am, \$20. Public Works, 161 Erie, SF. www.publicsf.com

HEARTTHROB

Berliner-Michigander Jesse Siminski isn't afraid to pull out "jacking Latin weird acid tracks" or deep ravey vibes. He'll be at the great Housepitality party with Krikor, aka Crackboy, a French wiz who tempers old school Chicago house sounds with industrial touches and abstract detours. Wed/13, 9pm, free before 11pm with RSVP at www.housepitalitysf.com/rsvp, otherwise \$5-\$10. F8, 1192 Folsom, SF.

COYU

This too-cute Spanish DJ may have become synonymous with the viral cat vids he's been broadcasting lately, but his output — which ranges from Ibiza-intense to breezy wistfulness — continues to scratch through the cuddly gimmickry. Thu/14, 9pm-3am, \$10-\$15. Monarch, 101 Sixth St, SF. www.monarchsf.com

SANDMAN BALL

A goth and dreampop Neil Gaiman tribute night extravaganza, featuring original artwork and projections inspired by the comics master, fashion booths, and a costume contest? Count me in, sweet Morpheus. Fri/15, 9:30pm-2:30am, \$5-\$8. Cat Club, 1190 Folsom, SF. www.sfcatsclub.com

SF DRAG KING CONTEST

For sheer only-in-SF kooky-fabulousness — that also happens to include a very high standard of entertainment — you can't beat this macho-fied, and sometimes macho-fried, institution, now in its 19th year. Fudgie Frottage and Sister Roma host a spectacular array of questionably applied facial hair — this year with a space alien theme, because of course. Sat/16, 8pm, \$20. SOMArts, 934 Brannan, SF. sfdragkingcontest.com

SUNSET BOAT PARTY

The dark and delirious sounds of headliner Ivan Smagghe will float you across the bay at this annual favorite from the Sunset crew. Feeling seasick (or too broke for \$55 tickets)? There's always an afterparty once the crew's cruise docks, this time around at Monarch, starting at 10pm. Sun/17, 5pm-11pm, \$55 advance. Pier 3, Hornblower landing, SF. www.facebook.com/sunsetsoundsystem

FRIDAY NIGHTS

AT THE **de Young**
GOLDEN GATE PARK



Are you free Friday night? We are.

August 15 • 6–8:30 PM

Have you ever wanted to go to Brazil? Well, there is no need to travel this summer! Friday Nights at the de Young is partnering with California Brazil Camp to offer visitors the chance to experience Brazilian music and dance in San Francisco.

- Live *choro* music by Grupo Falso Baiano
- Artist demonstration of mono-screen printmaking by Alexandra Blum and Calixto Robles
- *Traced Memories*, by Artist-in-Residence Adela Akers
- Mixed-media art-making stations

Fees apply for permanent collection and special exhibition galleries, dining, and cocktails.

deyoungmuseum.org/fridays
[#FridayNightsDY](https://twitter.com/FridayNightsDY)

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Photo by Jared Gruenwald

Elbo Room

ELBO ROOM IS LOCATED AT 647 VALENCIA NEAR 17TH
ADVANCE TICKETS WWW.BROWNPAPERTICKETS.COM

WEDNESDAY, AUGUST 13, 9 PM - \$13 ADV / \$16 DOOR

DESTROY THE ARCHTYPE TOUR:

CACE (LAX/DEF JUX)
SADISTIK (SEATTLE/FAKE FOUR)
MAULSKULL

THURSDAY, AUGUST 14, 9:30 PM - \$6
FUNKIFIED-ELECTRO-TROPICAL-VIBRATIONS

HI LIFE
WITH RESIDENT DJS
PLEASUREMAKER & IZZY WISE

FRIDAY, AUGUST 15, 10 PM - \$10

EARSHOT ENTERTAINMENT PRESENTS

"THE SOCIAL"

NATIVE ELEMENTS
CALI HI

DJ KING I-VIER (JAH WARRIOR SHELTER)

SATURDAY, AUGUST 16, 8:30 PM 9 PM - \$7 ADV/\$10 DOOR

EARLY SHOW:

LITERARY DEATH MATCH
HOSTED BY ADRIAN TODD ZUNIGA
ADVANCE TIX: WWW.LITERARYDEATHMATCH.COM

LATE SHOW, 10 PM - \$10:

ELBO ROOM PRESENTS

SATURDAY NIGHT SOUL PARTY

WITH DJS LUCKY, PAUL PAUL
AND PHENGREN OSWALD
SPINNING 60S SOUL 45S
\$5 DISCOUNT IN SEMI-FORMAL ATTIRE

SUNDAY, AUGUST 17, 9 PM - FREE BEFORE 9:30 / \$6 AFTER

DUB MISSION

PRESENTS THE BEST IN DUB, ROOTS REGGAE & DANCEHALL WITH

DJ SEP, VINNIE ESPARZA
AND SPECIAL GUEST

E3 (ZAMZAM SOUNDS/PORTLAND)

SPINNING AN ALL-VINYL & ACETATE DJ SET

MONDAY, AUGUST 18, 9 PM - \$6

ELBO ROOM PRESENTS

NOUVEAU EXPO

PLUS **BIG BABY GURU**

TUESDAY, AUGUST 19, 9 PM - \$5 BEFORE 10 PM / \$8 AFTER

BWAX PRESENTS

BORUCOE
NAMORADOS DA LUA AND DJ LUCIO K

WEDNESDAY, AUGUST 20, 9 PM - FREE WITH RSVP

COMMUNE PRESENTS

THE FRESH & ONLYS

PLUS
TAMBO RAYS
HOT FLASH HEAT WAVE
POPGANG DJS

UPCOMING SHOWS

THU 8/21 HI LIFE

FRI 8/22 THE HOP: BELLFURIES

SAT 8/23 120 MINUTES

SUN 8/24 DUB MISSION: DJ SEP, JAH YZER

MUSIC LISTINGS

CONT>>

SFJAZZ Center: "Hotplate," 8 & 9:30pm, \$15-\$20.
Top of the Mark: Pure Ecstasy, 7:30pm, \$10.

INTERNATIONAL

Sheba Piano Lounge: Gary Flores & Descarga
Caliente, 8pm

REGGAE

Independent: The Original Wailers, 9pm, \$25.
Make-Out Room: "Festival '68," w/ Revival
Sound System, 10pm, free.
Pissed Off Pete's: Reggae Thursdays, w/ resident
DJ Jah Yzer, 9pm, free.

BLUES

50 Mason Social House: Bill Phillippe, 5:30pm, free.



ALL SHOWS ALL AGES

WEDNESDAY AUGUST 13

SUBURBAN LEGENDS

W/ SPACE MONKEY

GANGSTAS, SKANDALISM,

JOKES FOR FEELINGS

FRIDAY AUGUST 15

BOURGEOIS PRESENTS:

JOSHUA COOK &

THE KEY OF NOW

W/ SURVIVAL GUIDE, KITTEN

GRENADE, I AM ANIMAL

WEDNESDAY AUGUST 20

THE SPIRITUAL BAT

(ROME,IT) W/ CRIMSON

SCARLETT, HEADLESS LIZZY

TUESDAY AUGUST 26

MEN WITHOUT HATS

W/ SPECIAL GUESTS

THURSDAY AUGUST 28

CORROSION OF

CONFORMITY

W/ BL'AST, BRANT BJORK

& THE LOW DESERT PUNK

BAND, LORD DYING

FRIDAY AUGUST 29

LEOPOLD AND HIS FICTION

W/ BONNIE & THE BANG BANG,

CLOCKWISE

THURSDAY SEPTEMBER 4

PATRICK SWEANY

W/ THE RECORD COMPANY

AND THE MIDNIGHT PINE

FRIDAY SEPTEMBER 5

TERMINATOR TOO:

JUDGEMENT PLAY!

FRIDAY SEPTEMBER 5

POINT BREAK LIVE!

FRIDAY SEPTEMBER 12

THE LAST

INTERNATIONALE

W/ SPIDER HEART, THE KNITTS

WEDNESDAY SEPTEMBER 24

SKELETONWITCH

W/ GHOUL, BLACK ANVIL,

CONNOISSEUR

375 ELEVENTH ST.
415-626-1409
ADVANCE TIX @
WWW.DNALOUNGE.COM

COUNTRY

Atlas Cafe: Jinx Jones & Jessica Rose, 8pm, free.
McTeague's Saloon: "Twang Honky Tonk," w/
Sheriff Paul, Deputy Saralynn, and Honky Tonk
Henry, 7pm
Parlor: "Honky Tonk Thursdays," w/ DJ Juan
Burgandy, 9pm, free.

EXPERIMENTAL

Exploratorium: Resonance: Unheard Sounds,
Undiscovered Music, 7pm

FRIDAY 15

DANCE

Amnesia: 8 "KandyBar," 10pm, \$5.
Beaux: "Manimal," 9pm
Cafe: "Boy Bar," 9pm, \$5.
Cat Club: "Dancing Ghosts: The Sandman Ball
— Death vs. Dream," w/ DJs Xander, Daniel
Skellington, BatKat, and Fact.50, 9:30pm, \$8
(\$5 before 10pm).
Cellar: "F.T.S.: For the Story," 10pm
EndUp: "Trade," 10pm, free before midnight.
Grand Nightclub: "We Rock Fridays," 9:30pm
Infusion Lounge: "Flight Fridays," 10pm, \$20.
Madrone Art Bar: "That '80s Show," w/ DJ Dave
Paul, 9pm, \$5.
MatrixFillmore: "F-Style Fridays," w/ DJ Jared-F,
9pm
Mezzanine: "Blow Up Forever," w/ Neon Indian
(DJ set), Poolside (DJ set), Papa Lu, 9pm, \$15-
\$30.
Mighty: "Set," w/ James Zabiela, Darren Greyson,
Arash Sheikh, Zita Molnar, Layne Loomis, J-Rod,
Alejandro Roberts, 9pm, \$10-\$20.
OMG: "Deep Inside," 9pm, free.
Q Bar: "Pump: Worq It Out Fridays," w/ DJ
Christopher B, 9pm, \$3.
Underground SF: "Studio 3 AM," 10pm, free.

HIP-HOP

EZ5: "Decompression," Fridays, 5-9pm
John Collins: "Juicy," w/ DJ Mark Di Vita, 10pm,
free before 11pm
Showdown: "Fresh to Def Fridays: A Tribute to Yo!
MTV Raps," w/ DJs Boom Bostic, Inkfat, and Hay
Hay, 10pm

ACOUSTIC

Mercury Cafe: Toshio Hirano, 7:30pm, free
Plough & Stars: "Bluegrass Bonanza," Third
Friday of every month, 9pm, \$6-\$10.
Sports Basement: "Breakfast with Enzo," w/ Enzo
Garcia, 10 a.m., \$5.

JAZZ

Bird & Beckett: The Scott Foster Group, 5:30pm,
\$10 suggested donation per adult.
Cliff House: Mad & Eddie Duran, 7pm
Jazz Bistro at Les Joulins: Charles Unger
Experience, 7:30pm, free.
Level III: Sony Holland, 5-8pm, free.
Top of the Mark: Black Market Jazz Orchestra,
9pm, \$10.
Zingari: Joyce Grant, 8pm, free.

INTERNATIONAL

Asiento: "Kulcha Latino," w/ selectors Stepwise,
Ras Rican, and El Kool Kyle, 9pm, free.
Bissap Baobab: "Paris-Dakar African Mix Coupe
Decale," 10pm, \$5.
Cafe Cocomo: Taste Fridays, featuring local cui-
sine tastings, salsa bands, dance lessons, and
more, 7:30pm, \$15 (free entry to patio).
Independent: Bang Data, OneChot, Hector
Guerra, DJs El Kool Kyle & Julicio, 9pm, \$15.
Pachamama Restaurant: Cuban Night with Fito
Reinoso, 7:30 & 9:15pm, \$15-\$18.
Red Poppy Art House: Natalia Contesse, 7:30pm,
\$12-\$20.
Revolution Cafe: Pangea Futbol Club, 9:30pm
Roccapulco Supper Club: Fuego Latino, 9pm
Slim's: La Gente, J-Boogie, 9pm, \$16.

REGGAE

Gestalt Haus: "Music Like Dirt," 7:30pm, free.

FUNK

Amnesia: "Hella Tight," w/ DJs Vinnie Esparza,
Jonny Deeper, & Asti Spumanti, 10pm, \$5.
Make-Out Room: "Loose Joints," w/ DJs
Centipede, Damon Bell, and Tom Thump, 10pm,
\$5-\$10.

SOUL

Edinburgh Castle: "Soul Crush," w/ DJ Serious Leisure, 10pm, free.
Knockout: "Oldies Night," w/ DJs Primo, Daniel, Lost Cat, and friends, Third Friday of every month, 10pm, \$5.

SATURDAY 16

ROCK

Bender's: The Undead Boys, Whoosie What's It's, The Wastedeads, 10pm, \$5.
Chapel: The Donkeys, Extra Classic, The Hot Toddies, 9pm, \$12.
Make-Out Room: So What, Slick, DJ Jodie Artichoke, 7:30pm, \$8.
Slim's: Built to Spill, Slam Dunk, The Warm Hair, 9pm, \$26.

DANCE

Amnesia: "Rhythm Control," w/ DJs J-maz, Johnny Nunes, Jmontag, and more, Third Saturday of every month, 10pm, \$3-\$5.
Cat Club: "New Wave City," w/ DJs Skip & Shindog, 9pm, \$7-\$12.
DNA Lounge: "Bootie S.F.," 9pm, \$10-\$15.
EndUp: "The Show," w/ Ben Seagren, Dean Samaras, and guests
Infusion Lounge: "Social Addiction," 10pm, \$20.
Lookout: 3600 16th St., San Francisco.
"Bounce!," 9pm, \$3.
Madrone Art Bar: "Fringe," w/ DJs Blondie K & subOctave, 9pm, \$5 (free before 10pm).
Mighty: Sango, G Jones, B Lewis, Pidgeon, Kashmir, 9pm, \$15-\$18 advance.
Milk Bar: "The Queen Is Dead: A Tribute to the Music of Morrissey & The Smiths," w/ DJ Mario Muse & guests, 9pm
Powerhouse: "Beatpig," 9pm

Public Works: Mr. Scruff, J-Boogie, DJ Platurm, Motion Potion, DJ Dials, 9pm, \$20.
Rickshaw Stop: "Gameboi S.F.," w/ VJ LaRock, 9:30pm, \$8-\$15.
S.F. Eagle: Dragula S.F., 9pm

HIP-HOP

111 Minna Gallery: "Shine," 10pm
Abbey Tavern: "The Get Down," w/ DJs Bluz & Relic, 9:30pm, free.
Beaux: "Swagger Like Us," LGBT hip-hop night with DJs davO & Boyfriend, 9pm
John Collins: "The Bump," w/ The Whooligan, 10pm, free before 11pm
Knockout: "The Booty Bassment," w/ DJs Dimitri Dickinson & Ryan Poulsen, 10pm, \$5.
Showdown: "Purple," w/ DJs ChaunceyCC & Party Pablo, 10pm
Skylark Bar: "Night Swim," w/ resident DJ Mackswell, 10pm

ACOUSTIC

Atlas Cafe: Craig Ventresco and/or Meredith Axelrod, Saturdays, 4-6pm, free.
Riptide: Smooth Hound Smith, 9:30pm, free.

JAZZ

Jazz Bistro at Les Joulins: Bill "Doc" Webster & Jazz Nostalgia, 7:30pm, free.
Sheba Piano Lounge: The Robert Stewart Experience, 9pm

INTERNATIONAL

1015 Folsom: "Pura," 9pm, \$20.
Bissap Baobab: "Paris-Dakar African Mix Coupe Decale," 10pm, \$5.
Make-Out Room: "El SuperRitmo," w/ DJs Roger Mas & El Kool Kyle, 10pm, \$5-\$10.
Pachamama Restaurant: Eddy Navia & Pachamama Band, 8pm, free.

Red Poppy Art House: Los Boleros, 7:30pm, \$15-\$20.
Revolution Cafe: Go Van Gogh, 9pm, free/donation.
Space 550: "Club Fuego," 9:30pm

BLUES

Saloon: Tony Perez & Second Hand Smoke, Third Saturday of every month, 4pm

SOUL

Elbo Room: "Saturday Night Soul Party," w/ DJs Lucky, Phengren Oswald, and Paul Paul, 10pm, \$10 (\$5 in formal attire).
Mezzanine: Lloyd, 9pm, \$25-\$85.

CONTINUES ON PAGE 30 >>

WED, AUG 13
JOHN PIZZARELLI QUARTET

THU, AUG 14
BETTYE LAVETTE

FRI-SAT, AUG 15-16
KEIKO MATSUI

FRI, AUG 22
OTTMAR LIEBERT & LUNA NEGRA

SAT-SUN, AUG 23-24
PHIL PERRY

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MUSIC LISTINGS

CONT>>

SUNDAY 17

ROCK

Knockout: Bell Witch, Bădr Vogu, Ephemer0s, Larvae, 4:20pm, \$8.
Milk Bar: JPN5GR5LS, The Last Out, Trip Wire, 8pm, \$5.
Slim's: Built to Spill, Slam Dunk, The Warm Hair, 8pm, \$26.

DANCE

Cellar: "Replay Sundays," 9pm, free.
Edge: "'80s at 8," w/ DJ MC2, 8pm
Elbo Room: "Dub Mission," Sunday night excursions into the outer realms of dub with DJ Sep

and guests, 9pm, \$6 (free before 9:30pm).
EndUp: "Sundaze," 1pm, free before 3pm
F8: "Stamina," w/ DJs Lukeino, Jamal, and guests, 10pm, free.
Knockout: "Sweater Funk," 10pm, free.
Lookout: "Jock," Sundays, 3-8pm, \$2.
MatrixFillmore: "Bounce," w/ DJ Just, 10pm
Monarch: "Werd," 9pm, \$5-\$10.
Parlor: "Sunday Sessions," w/ DJ Marc deVas-concelos, 9pm, free.
Q Bar: "Gigante," 8pm, free.
Ruby Skye: Bassjackers, Andy P, D-Bryk, Sagacity, 9pm, \$15-\$35 advance.
S.F. Eagle: "Disco Daddy," w/ DJ Bus Station John, 7pm, \$5.
Temple: "Sunset Arcade," 18+ dance party & game night, 9pm, \$10.

HIP-HOP

Boom Boom Room: "Return of the Cypher,"

9:30pm, free.

ACOUSTIC

Chieftain: Traditional Irish Session, 6pm
Hotel Utah: The Afternoon Delight Social Band, 1pm, free.
Lucky Horseshoe: Bernal Mountain Bluegrass Jam, 4pm, free.
Madrone Art Bar: Spike's Mic Night, 4-8pm, free.

JAZZ

Jazz Bistro at Les Joulins: Bill "Doc" Webster & Jazz Nostalgia, 7:30pm, free.
Madrone Art Bar: "Sunday Sessions," 10pm, free.
Riptide: The Cottontails, 7:30pm, free.
Royal Cuckoo: Lavay Smith & Chris Siebert, 7:30pm, free.
Savanna Jazz Club: Savanna Jazz Jam with David Byrd, 7pm, \$5.

INTERNATIONAL

50 Mason Social House: "Sabor Sundays," w/ Jesus Diaz y Su QBA, 6pm, \$10.
Atmosphere: "Hot Bachata Nights," w/ DJ El Guapo, 5:30pm, \$10-\$20.
Bissap Baobab: "Brazil & Beyond," 6:30pm, free.
Caña Cuban Parlor & Cafe: "La Havana," 4pm
ODC Theater: San Jose Taiko x The Bangerz, 8pm, \$20-\$25.
Revolution Cafe: Balkan Jam Night, 8:30pm
Thirsty Bear Brewing Company: "The Flamenco Room," 7:30 & 8:30pm

BLUES

Amnesia: HowellDevine, 8:30pm, \$7-\$10.
Saloon: Blues Power, 4pm; Silvia C, 9:30pm
Sheba Piano Lounge: Bohemian Knuckleboogie, 8pm, free.
Swig: Sunday Blues Jam with Ed Ivey, 9pm

EXPERIMENTAL

Musicians Union Local 6: Noertker's Moxie, Brett Carson, 7:30pm, \$10.

MONDAY 18

ROCK

Chapel: Man Man, Landlady, 9pm, \$20.
Slim's: Built to Spill, Slam Dunk, The Warm Hair, 8pm, \$26.

DANCE

DNA Lounge: "Death Guild," 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30pm, \$3-\$5.
Q Bar: "Wanted," w/ DJs Key&Kite and Richie Panic, 9pm, free.

ACOUSTIC

Amnesia: Windy Hill, Third Monday of every month, 9pm, free.
Fiddler's Green: Terry Savastano, 9:30pm, free/donation.
Hotel Utah: Open Mic with Brendan Getzell, 8pm, free.
Make-Out Room: "Sad Bastard Club," Third Monday of every month, 7:30pm, free.
Osteria: "Acoustic Bistro," 7pm, free.
Saloon: Peter Lindman, 4pm

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Roy Lichtenstein, *Painting with Statue of Liberty*, 1983. Oil and Magna on canvas. National Gallery of Art, Washington, Collection of Robert and Jane Meyerhoff. © Estate of Roy Lichtenstein

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MUSIC LISTINGS

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JAZZ

Cafe Divine: Rob Reich, First and Third Monday of every month, 7pm
Jazz Bistro at Les Joulins: Eugene Pliner Quartet with Tod Dickow, 7:30pm, free.
Le Colonial: Le Jazz Hot, 7pm, free.
Sheba Piano Lounge: City Jazz Instrumental Jam Session, 8pm

REGGAE

Skylark Bar: "Skylarking," w/ I&I Vibration, 10pm, free.

BLUES

Elite Cafe: "Fried Chicken & Blues," 6pm
Saloon: The Bachelors, 9:30pm

COUNTRY

Make-Out Room: "Whiskey River," w/ DJ Handlebars & Pretty Ricky, Third Monday of every month, 10pm, free.

SOUL

Madrone Art Bar: "M.O.M. (Motown on Mondays)," w/ DJ Gordo Cabeza & Timoteo Gigante, 8pm, \$3 after 9pm

TUESDAY 19

ROCK

Amnesia: 8Scary Little Friends, 9:15pm, continues through Aug. 26.
Chapel: The Helio Sequence, Liam Finn, 8pm, \$18-\$20.
Independent: Fucked Up, Tijuana Panthers, 8pm, \$17-\$20.

Knockout: MeatHook & The Vital Organs, Tiger Honey Pot, Butt Problems, DJ Ryan Smith, 9:30pm, \$7.

DANCE

Aunt Charlie's Lounge: "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10pm, \$2.
Boom Boom Room: "Time Warp Tuesdays," w/ DJ Madison, 9pm, free.
Monarch: "Soundpieces," 10pm, free-\$10.
Q Bar: "Switch," w/ DJs Jenna Riot & Andre, 9pm, \$3.
Underground SF: "Shelter," 10pm, free.

ACOUSTIC

ODC Theater: Holcombe Waller, 8pm, \$20-\$25.

JAZZ

Burritt Room: Terry Disley's Rocking Jazz Trio, 6pm, free.

Cafe Divine: Chris Amberger, 7pm
Jazz Bistro at Les Joulins: Clifford Lamb, Mel Butts, and Friends, 7:30pm, free.
Le Colonial: Lavay Smith & Her Red Hot Skillet Lickers, 7pm
Verdi Club: "Tuesday Night Jump," w/ Stompy Jones, 9pm, \$10-\$12.
Wine Kitchen: Hot Club Pacific, 7:30pm
Yoshi's San Francisco: Tommy Igoo Big Band, 8pm, \$22.

INTERNATIONAL

Cafe Cocomo: Salsa Tuesday, w/ DJs Good Sho & El de la Clave, 8:30pm, \$10.
Cosmo Bar & Lounge: Conga Tuesdays, 8pm, \$7-\$10.
Elbo Room: "Porreta!," all night forro party with DJs Carioca & Lucio K, Third Tuesday of every month, 9pm, \$7.
F8: "Underground Nomads," w/ rotating resident DJs Amar, Sep, and Dulce Vita, plus guests,

9pm, \$5 (free before 9:30pm).

REGGAE

Milk Bar: "Bless Up," w/ Jah Warrior Shelter Hi-Fi, 10pm
Revolution Cafe: Burnt, Third Tuesday of every month, 9pm

BLUES

Saloon: Lisa Kindred, Third Tuesday of every month, 9:30pm

SOUL

Make-Out Room: "Lost & Found," w/ DJs Primo, Lucky, and guests, 9:30pm, free.

ACOUSTIC

Leo's: Benjamin Booker, 9pm, \$12-\$15. **SFBG**

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Boxing lessons

Emerging from the shadows, a new multi-sensory performance from Bay Area hip-hop veterans the Coup

BY DANIEL BROMFIELD

arts@sfbg.com

THEATER While still a child in early-'80s San Francisco, Boots Riley witnessed something he didn't quite understand but would stick with him for the rest of his life. Walking into a theater performance at the venerable Mission District art space Project Artaud, Riley saw actors in body paint writhing around him in apparent agony on all sides. It was meant as a simulation of the AIDS epidemic, with the actors portraying the afflicted. But it didn't enlighten him much as a kid.

"It just scared the hell out of me," Riley recalls. "You walk into this place, and it's like a whole city, with people all around you."

Given how Riley's own work with long-running hip-hop group the Coup likewise mixes political activism with overwhelming performance energy, it's fitting he would look back on this experience as the inspiration for The Coup's new multimedia project *Shadowbox*. Featuring the work of street artist Jon-Paul Bail, videographer David Szlasa, and a host of other bands and performers, *Shadowbox* casts the Coup's music in the context of an all-encompassing artwork that attacks the audience from every angle. He's debuting the project at the Yerba Buena Center for the Arts on Aug. 16, but he hopes to eventually take it on the road to wherever an art establishment is willing to fund it.

Riley prefers to remain secretive about what the performance entails. He's described it in the past as featuring puppets, drones, and "Guantanamo Bay go-go dancers," whatever those may be. To Riley, having the audience come in blind is key to maximiz-

ing the impact of the show.

"Some of the things that would make people probably want to come to the performance are things I don't want to talk about before they happen," Riley says.

What we do know is that it'll feature multiple stages and a dizzying roster of collaborators: socialist hip-hop militants Dead Prez, dream-pop duo Snow Angel, comedian W. Kamau Bell, chamber orchestra Classical Revolution, and the New Orleans-style second line unit Extra Action Marching Band. All of it will be encased by Bail's black-and-white artwork, which will give the audience the impression of being in an actual "box of shadows."

Bail, a Bay Area street artist perhaps best known of late for his "Hella Occupy Oakland" poster, was one of Riley's early heroes on the Bay Area art scene. They met in the late '80s amid a wave of neo-Nazi skinhead activity in the Bay Area, which the two of them helped fight.

"When I was in high school I would hang out at Alameda Beach," Riley recalls. "Back then Alameda was still a navy town and they didn't like a lot of black folks coming around. Police rolled up to harass us, and the police insignia on the car was covered in a swastika. The first thing I thought was: 'Who the fuck did that?'"

It turned out to be Bail, and the artists quickly bonded, putting up anti-Nazi posters around the city. They've remained friends through the years, but they haven't collaborated on a large-scale project until now.

"He was the first artist I ever met who was trying to do something more with art than just make art," Riley says. "He had a collective at California College of the Arts at the time, which had the slogan — 'no art for art's sake.'"

The Yerba Buena Center for the Arts connected Riley and Bail with videographer (and Theater Artaud collaborator) Szlasa, who helped design the video elements of the project. Together, they form *Shadowbox*'s core creative axis, responsible for the aesthetically overwhelming experience Riley hopes the project will be.

Though *Shadowbox* contains elements of both a gallery exhibition and a theatrical performance, Riley ultimately hopes that *Shadowbox* will feel more like a show than anything else, in line with the Coup's high-octane concerts.

"A lot of the time when you're doing something theatrical people just want to stand around," Riley says. "But our shows have always been known to be a dance party, and we're keeping the audience with us and not just watching us."

The performers and artworks are intended to surround an audience, which will be able to move around and examine the exhibit at first. But as the room fills, Riley hopes the crowd will solidify and focus on the music. The musical element of *Shadowbox* will mostly consist of Coup songs, but additional musical performers will play one of their own songs in addition to collaborating with the band.

The Coup didn't write songs specifically for the performance, rather choosing to perform works

culled from the band's six-album, 20-plus-year catalog — including a few unreleased tracks and songs it doesn't generally perform live. Though calling *Shadowbox* an augmented Coup concert would surely sell the event and its collaborators short, it seems as if all the key elements of a Coup show will be there: the songs, the audience-bludgeoning power, and especially the politics.

Though the title *Shadowbox* primarily refers to the effect Bail's artwork creates on the performance space, Riley sees multiple meanings to the title. Shadowboxing is the practice in boxing of "fighting" an imaginary opponent to prepare for a match, and Riley sees parallels between this practice and the way in which the Coup "prepares" its listeners to fight real-life injustices. He's aware political art can't always change the world on its own, but it can inspire listeners to take action.

This gives rise to a third, even more poignant meaning to the title: that the social issues depicted in the work are only shadows of what's really happening in the world, contained within the clearly defined "box" of the performance space.

"There are a lot of terrible things happening in the world that we're talking about in the performance," Riley said. "But the artwork is just a shadow of what's really going on." **SFBG**

THE COUP'S SHADOWBOX

Sat/16, 5 and 9pm, \$10-\$35

Yerba Buena Center for the Arts

701 Mission, SF

www.ybca.org

Innocent bay stander

..... Join Sarah Cameron Sunde in a 'durational performance with the sea'

BY ROBERT AVILA
arts@sfbg.com

THEATER Sarah Cameron Sunde will be standing in the water at Aquatic Park this Friday. She'll stand from low tide, at 9:26 that morning, through high tide at 4:09 in the afternoon, and back to low tide again at 10:31 that night. Thirteen hours and five minutes of being still, while everything around her changes.

When it comes to the near and distant impacts in store from sea level rise brought on by the planet's changing climate, Bay Area residents might be expected to know more than most. The bay's distinctive shape is already being modified by creeping water levels. New efforts at shoreline protection are underway, but with an expected rise of six feet by the end of the century, the bay and San Francisco are destined to be different places no matter what.

How conscious we are of that fact remains a question. It's one thing to know the figures and another to "feel the rise," as Sunde puts it in her invitation to locals. For the New York-based theater director and interdisciplinary artist, the awesome movement of the daily tide shift acts as a visceral metaphor for larger cycles, and momentous changes afoot. Even those who choose to watch from the shore might grasp something of this larger theme, tucked into an ephemeral moment, merely by registering the bay's embrace of a human tidal gauge.

That, anyway, is Sunde's hope as she embarks on the third iteration of her 36.5 *Water Project*. The venture began last August in Maine, while Sunde was at an artist residency near Bass Harbor. But its roots go back a little further, to 2012 and Hurricane Sandy.

"When Hurricane Sandy hit New York," she says, "it was the first time I truly, deeply understood that everything is temporary." This despite being married to a water engineer from the Netherlands, whose first impression of New York City was tantamount to a liver specialist encountering Dean Martin. "And I didn't believe him," she admits. "Then [the hurricane] hit, and I understood. It changed the way I think about these things." Sunde realized there was a real and dangerous deficit in long-term vision. "We know how to rally after a disaster but there's no forward, future thinking."

Sunde — whose theatrical work



has largely revolved around her position as deputy artistic director of New York's New Georges theater company, as well as her role as the foremost American translator and director of the famed contemporary Norwegian playwright Jon Fosse — was at that time also moving away from new play development toward her roots in more experimental, devised performance-making with a group of interdisciplinary collaborators collectively known as Lydian Junction. Its experiments, informed in part by the writing of Norwegian writer Knut Hamsun and by issues of sustainability in the arts, explore art's relation to suffering and sacrifice.

"In Maine, I was thinking about all these things. I was thinking about New York sinking. I was thinking about art and sacrifice and suffering, sustainability. And I was on this bay, this tidal bay, where there is a ten-and-a-half foot tidal shift. That meant that it was a mudflat during low tide, and then during high tide it was a bay, a full-on bay of water. I had never seen the environment change so drastically with the tide before. I was watching this huge rock out in the bay get swallowed. There was something really beautiful about this."

Suddenly, an image came to her director's eye.

"I thought, I see a human being standing there up to the neck, and then the water going back down again. I thought, I have to do this. How can I create this spectacle? I thought about my collaborators and I thought, shit, they're not going to do it; I guess I'm going to have to do it myself. I decided to do it three days later because it was my half birthday — I always try to do something that is related to my own

tracking of time. I'm a little obsessed with time, the expansion, the contraction of it, the perception, all of it, the routine, the anti-routine. That's why it's called 36.5, because I turned 36 and a half that day."

Since then, Sunde has developed some more thinking around the shape of her piece and its intentionally simple design. She plans to travel to six continents, drawn to places with some personal connection. (Having grown up in Palo Alto, Sunde has roots in the Bay Area that run especially deep.) Each iteration will involve specific local partnerships. Aptly enough, the after party for Friday's performance takes place at the Long Now Foundation at nearby Fort Mason. And the number in the title ends up being significant in several ways: The average person needs 36.5 cubic meters of water a year; at the current rate of climate change, oceans could rise 36.5 inches by the century's end; and ditching the decimal point leaves the number of days in a year. The connotations underscore the way the personal and universal remain deeply entwined here.

The invitation to the public to test the waters with her, meanwhile, adds a new wrinkle in this globetrotting project, granting space for direct participation in the experience. At the same time, it means the performance becomes a collective action, however peripheral or absurd it may appear on the surface. Small steps just might sound greater depths. **SFBG**

36.5 WATER PROJECT

Fri/15, 9:26am-10:31pm, free
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Hyde at Jefferson, SF
www.365waterproject.org

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OPENING

Killing My Lobster Goes Radio Active Z Below, 470 Florida, SF; www.killingmylobster.com. \$10-20. Opens Wed 13, 8pm. Runs Wed-Sat, 8pm. Through Aug 23. Killing My Lobster performs a live radio comedy.

Motown the Musical Orpheum Theatre, 1192 Market, SF; www.shnsf.com. \$45-210. Opens Fri/15, 8pm. Runs Tue-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm (also Sun/17, 7:30pm). Through Sept 28. Over 40 hits ("My Girl," "Ain't No Mountain High Enough") pack this tale of Motown founder Barry Gordy's career in the music biz.

BAY AREA

Fetch Clay, Make Man Marin Theatre Company, 397 Miller, Mill Valley; www.marintheatre.org. \$35-58. Previews Thu/14-Sat/16, 8pm; Sun/17, 7pm. Opens Tue/19, 8pm. Runs Tue-Sat, 8pm; Wed, 7:30pm; Sun, 2 and 7pm. Through Sept 7. Marin Theatre Company performs the West Coast premiere of Will Power's historical drama.

An Ideal Husband Forest Meadows Amphitheater, 890 Belle, Dominican University of California, San Rafael; www.marinshakespeare.org. \$12-35. Previews Fri/15 and Sun/17, 8pm. Runs in repertory Fri-Sun through Sept 27; visit website for specific performance dates and times. Marin Shakespeare Company performs Oscar Wilde's witty tale.

Moonlight and Magnolias Dragon Theatre, 2120 Broadway, Redwood City; www.dragonproductions.net. \$10-30. Previews Thu/14, 8pm. Opens Fri/15, 8pm. Runs Thu-Sat, 8pm; Sun, 2pm. Through Sept 7. Dragon Productions presents Ron Hutchinson's behind-the-scenes drama about the filming of *Gone With the Wind*.

ONGOING

Each and Every Thing Marsh San Francisco Main Stage, 1062 Valencia, SF; www.themarsh.org. \$20-\$50. Thu-Fri, 8pm; Sat, 8:30pm (starting Sept 6, Sat shows at 5); Sun, 2pm. Extended through Oct 4. The latest solo show from celebrated writer-performer Dan Hoyle (*Tings Dey Happen*, *The Real Americans*) winds a more random course than usual across the country and abroad but then that's the idea — or at least Hoyle warns us, right after an opening encounter with a touchy young white supremacist, that the trip he's taking us on is a subtle one. Displaying again his exceptional gifts as a writer and protean performer, Hoyle deftly embodies a set of real-life encounters as the means of exploring the primacy and predicament of face-to-face communication in the age of Facebook. With the help of director Charlie Varon (who co-developed the piece with Hoyle and Maureen Towey), this comes across in an entertaining and swift-flowing 75-minute act that includes a witty rap about "phone zombies" and a Dylan-esque scribe at a digital detox center. But the purported subject of connection, or lack thereof, in our gadget-bound and atomized society is neither very original nor very deeply explored — nor is it necessarily very provocative in a theater, before an audience already primed for the live encounter. Far more interesting and central here is Hoyle's relationship with his old college buddy Pratim, an Indian American in post-9/11 America whose words are filled with laid-back wisdom and wry humor. Also interesting is the passing glimpse of early family life in the Hoyle household with Dan's celebrated artist father, and working-class socialist, Geoff Hoyle. These relationships, rather than the sketches of strangers (albeit very graceful ones), seem the worthier subjects to mine for truth and meaning. Indeed, there's a line spoken by Pratim that could sum up the essence of Hoyle's particular art: "It's so much better," he says, "when you find yourself in other people than when you just find yourself." Hoyle's real frontier could end up being much more personal terrain, much closer to home. (Avila)

From Red to Black ACT Costume Shop, 1119 Market, SF; www.sfplayhouse.org. \$7.50-20. Wed-Thu, 7pm; Fri-Sat, 8pm. Through Aug 30. San Francisco Playhouse performs Rhett Rossi's detective drama as part of its Sandbox Series.

The Habit of Art Eureka Theatre, 215 Jackson, SF; www.therhino.org. \$15-25. Wed-Sat, 8pm (also Sat, 3pm). Through Aug 23. Theatre Rhinoceros presents the return engagement of Alan Bennett's "very British comedy" about a meeting between Benjamin Britten, W.H. Auden, and other figures from throughout time, including their future biographer.

Into the Woods San Francisco Playhouse, 450 Post, SF; www.sfpayhouse.org. \$20-120. Tue-Thu, 7pm; Fri-Sat, 8pm (also Sat, 3pm); Sun, 2pm. Through Sept 6. SF Playhouse performs Stephen Sondheim's fractured fairy-tale musical.

Millicent Scowllworthy Thick House Theatre, 1695 18th St, SF; www.99stockproductions.org. \$20. Thu-Sat, 8pm. Through Aug 30. 99 Stock Productions presents Rob Handel's spooky tale that cautions against burying tragic events in the past.

Noises Off! Shelton Theater, 533 Sutter, SF; www.sheltontheater.org. \$38. Thu-Sat, 8pm. Through Oct 25. Shelton Theater performs Michael Frayn's outrageous backstage comedy.

O Best Beloved This week: Precita Park, 3200 Folsom, SF; www.obestbeloved.org. Sat/16, 2pm. Free (donations accepted). Also Sun/17, 5pm, Centennial Park, 5353 Sunol, Pleasanton. Through Sept 13 at various NorCal venues. Idiot String's Joan Howard and Rebecca Longworth bring their SF Fringe Festival hit, an adaptation of Rudyard Kipling's *Just-So Stories*, to local public spaces aboard a mobile stage.

Patterns Dennis Gallagher Arts Pavilion (in the French American International High School), 66 Page, SF; www.thenewstage.com. \$30. Wed/13-Sat/16, 8pm. The New Stage's premiere of company founder Amy Munz's solo work is one of the more intelligent and sophisticated debuts (by both a new company and a young artist) in recent memory. It's an ambitious and notably subtle, serious, unsentimental exploration of love, in which a dynamic Munz — on a wide bare stage bounded on three sides by her own wonderfully evocative three-channel video-scape — plays several characters, and three in particular: Amot, Abigail, and Ava, whose stories are slyly interwoven. Amot, the principal focus across two discrete acts, is a young woman raised by her widowed father in his butcher shop, who later falls in love with a young man. But her story, like that of the other young women, comes to us in a form more like the stream of consciousness, fractured and expansive in the disjuncture and interplay between Munz's ardently committed performance and the shrewd audio and visual environment surrounding the audience — a manufactured landscape of memory, desire, and role-playing in which to some extent the audience is free to find its own way and discover its own truths. Part two further integrates the voices of the other young women, Abigail and Ava, forming a mesh of narratives and associations stimulating in their intellectual, visual, and aural juxtapositions. This is a work that demands a kind of letting go, but also invites full participation of the viewer's imagination, as the rich mise-en-scène and Munz's intense



intense, **Semi-Famous: Hollywood Hell Tales from the Middle** Marsh Berkeley Main Stage, 2120 Allison, Berk; www.themarsh.org. \$20-100. Sat, 5pm; Sun, 7pm. Through Sept 7. Don Reed's new solo show shares tales from his career in entertainment.

The Taming of the Shrew Sequoia High School grounds, 1201 Brewster, Redwood City; www.sfshakes.org. Free. Sat, 7:30pm; Sun, 4pm. This location and schedule through Aug 24. Continues through Sept 21 at various Bay Area venues. Free Shakespeare in the Park presents this take on the Bard's barb-filled romance.

"TheatreWorks New Works Festival" Lucie Stern Theatre, 1305 Middlefield, Palo Alto; www.theatreworks.org. \$19. Wed/13-Sun/17, 8pm (also Sat/16-Sun/17, noon and 4pm). TheatreWorks presents this festival of staged readings of in-development plays and musicals.

12th Night Ashby Stage, 1901 Ashby, Berk; www.shotgunplayers.org. \$20-35. Wed/13-Thu/14, 7pm; Fri/15-Sat/16, 8pm; Sun/17, 5pm. Shotgun Players take a fresh approach to the Shakespeare classic, using folk music and other twists. **SFBG**

unflinching performance unfold with unexpected abundance. (Avila)

Pleiades Phoenix Theatre, 414 Mason, Sixth Flr, SF; <http://pleiadesf.wordpress.com>. \$20-25. Thu-Sat, 8pm. Through Aug 30. Marissa Skudlarek's world premiere reimagines the Greek myth of the seven Pleiades sisters as a story about Baby Boomers in their youth.

The Ripple Effect This week: Glen Park, Bosworth and O'Shaughnessy, SF; www.sfmt.org. Free (donations accepted). Sat/16, 2pm. Also Sun/17, 2pm, Washington Square Park, Columbus at Union, SF. Through Sept 1 at various NorCal venues. The veteran San Francisco Mime Troupe stays current by skewering San Francisco's ever-dividing economy; think rising rents, tech-bus protests, and (natch) Glassholes.

The Scion Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$30-100. Sat, 5pm. Through Aug 23. Brian Copeland's hit solo show, "a tale of privilege, murder, and sausage," returns to the Marsh.

Snit & Champagne Rebel, 1772 Market, SF; snitandchampagne.eventbrite.com. \$25. Fri-Sat, 8pm. Open-ended. D'Arcy Drollinger is Champagne White, bodacious blond innocent with a wicked left hook in this cross-dressing '70s-style *white-spoilation* flick, played out live on Rebel's intimate but action-packed barroom stage. Written by Drollinger and co-directed with Laurie Bushman, this high-octane camp send-up of a favored formula comes dependably stocked with stock characters and delightfully protracted by a convoluted plot — all of it played to the hilt by an excellent cast. (Avila)

Show Down! Exit Theatre, 156 Eddy, SF; www.thunderbirdtheatre.com. \$15-25. Thu/14-Sat/16, 8pm. Thunderbird Theatre performs an original comedy, set amid a war against technology at the last all-live TV station left in the United States.

BAY AREA

Catch Me If You Can Woodminster Amphitheater, Joaquin Miller Park, 3300 Joaquin Miller, Oak/Sun; www.woodminster.com. \$18-59. Thu/14-Sun/17, 8pm. Woodminster Summer Musicals presents the musical based on the film about notorious con artist Frank Abagnale, Jr.

Cops and Robbers Marsh Berkeley, 2120 Allison, Berk; www.themarsh.org. \$20-100. Previews Fri/15, 8pm. Opens Sat/16, 8pm. Runs Fri, 8pm; Sat, 8:30pm. Through Sept 13. Hip-hop artist and law enforcement officer Jinho "The Piper" Ferreira performs his 17-character solo show.

Dracula Inquest Berkeley City Club, 2315 Durant, Berk; www.centralworks.org. \$15-28. Thu/14-Sat/16, 8pm; Sun/17, 5pm. Central Works performs Gary Graves' mystery inspired by the Bram Stoker vampire classic.

Old Money Barn Theatre, 30 Sir Francis Drake, Ross; www.rossvalleyplayers.com. \$10-26. Thu/14, 7:30pm; Fri/15-Sat/16, 8pm; Sun/17, 2pm. Ross Valley Players performs Wendy Wasserstein's New York City-set comedy.

Romeo and Juliet Forest Meadows Amphitheater, 890 Belle, Dominican University of California, San Rafael; www.marinshakespeare.org. \$12-35. Runs in repertory Fri-Sun through Sept 28; visit website for specific performance dates and times. Marin Shakespeare continues its 25th season with the Bard's timeless tragedy.

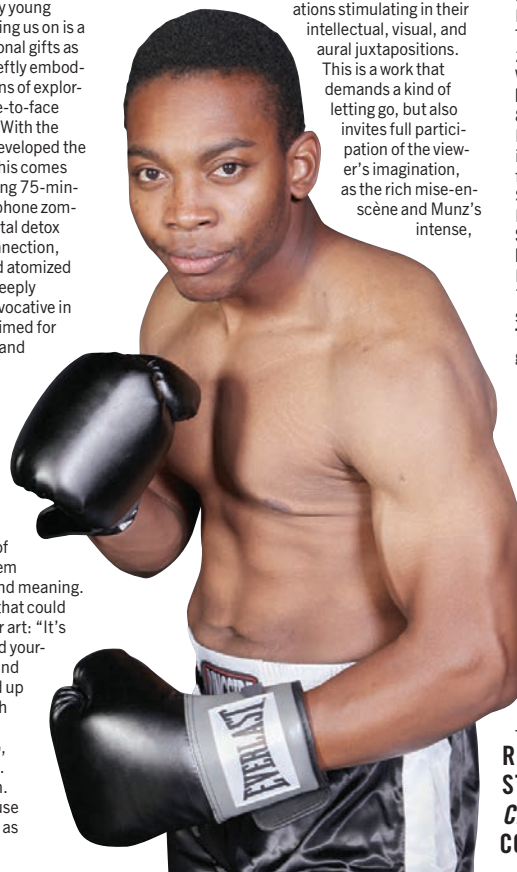
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RINGMASTER: EDDIE RAY JACKSON STARS AS MUHAMMAD ALI IN *FETCH CLAY, MAKE MAN* AT MARIN THEATRE COMPANY. PHOTO BY ED SMITH



ARTS + CULTURE ON THE CHEAP



ON TUE/19, "HONORING OUR HERO: REMEMBERING JOSÉ JULIO SARRIA" CELEBRATES THE LIFE AND CONTRIBUTIONS OF THE LEGENDARY LGBT ACTIVIST. PHOTO COURTESY OF NATE GOUDY

Listings are compiled by Guardian staff. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Selector.

WEDNESDAY 13

"History Speaks: Ken Yager and the History of Climbing" California Historical Society, 678 Mission, SF; www.californiahistoricalsociety.org. 6-8pm, \$5. The president of the Yosemite Climbing Association discusses the history of rock climbing in the park, from its origins in the 1930s to the present.

THURSDAY 14

"Formosus" Red Poppy Art House, 2698 Folsom, SF; www.redpoppyarthouse.org. 7:30pm, \$7-10. Latino poetry reading event with Roger Santivañez, José Antonio Galloso, Arturo Dávila, and Adrián Arias.

"International LGBT Rights and LGBT Asylum Seekers" Commonwealth Club, 595 Market, Second flr, SF; www.commonwealthclub.org. 6pm, \$7-20. Human rights and immigration attorney Rochelle A. Fortier leads a panel discussion on LGBT immigration rights and the challenges facing asylum seekers, with international activists from the Middle East and Africa.

Judy Melinek and T.J. Mitchell Granny Smith Room, Green Apple Books, 506 Clement, SF; www.greenapplebooks.com. 7pm, free. The authors read from *Working Stiff: Two Years, 262 Bodies, and the Making of a Medical Examiner*.

"Shoerageous" Creativity Explored, 3245 16th St, SF; www.creativityexplored.org. Opening reception 7-9pm, free. Exhibit runs through Oct 1. Creativity Explored's artists take on footwear in their latest curated group exhibition.

Debra Tate Books Inc., 2275 Market, SF; www.booksinc.net. 7:30pm, free. The author and victims' rights activist discusses *Sharon Tate: Recollection*, about her sister's life and career. The book features an introduction by Sharon Tate's husband, Roman Polanski.

FRIDAY 15

Sandman Ball Cat Club, 1190 Folsom, SF; www.facebook.com/dancingghosts. 9:30pm, \$5-8. Darkwave party Dancing Ghosts pays tribute to Neil Gaiman and his fantasy tales with music, visuals, tarot readings, vendors, and more. Costumes encouraged (with prizes for the best *Sandman*-inspired outfits).

Rev. Josephine Robertson Mission Cultural Center for Latino Arts, 2868 Mission, SF; www.missionculturalcenter.org. 6pm, \$5. The author shares her book *The Miskitu Motherland* at this fundraiser for Miskitu Nation, a Central American social movement working to stop illegal development in indigenous communities.

SATURDAY 16

Chinatown Music Festival Portsmouth Square, Kearny between Washington and Clay, SF; www.c-c-c.org. 11am-5pm, free. This year's theme is "Without Walls," and performers include composer-pianist Jon Jang, the Latin Jazz Youth Ensemble, and rockers Queen Crescent, plus traditional Chinese music, a performance by installation artist Summer Lee, a screening of *Shaolin Soccer* (2001), and more.

Cotati Accordion Festival La Plaza Park, Cotati; www.cotatifest.org. 9:30am-8pm, \$17 (both days, \$25). Through Sun/17. The Sonoma County town hosts its 24th annual celebration of the squeezebox, with performances by the International Cavalcade of Stars with Italy's Vincent Abbracante, China's Jinan Tian, Russia's Trio Voronezh, the US's Dick Contino, and others. Plus: a polka tent, a zydeco dance party, an "accordion apocalypse stage," food vendors, beer and wine, and more.

"Indelible Marks II: Broader Strokes" opening reception Faultline Artspace, 850 42nd Ave, Oakl; www.faultlineartspace.com. 7-11pm, free. Exhibit of contemporary calligraphy works and installations by artists Hunter de la Ghetto, Dusty Mauldin, Jasper Marino, Silencer, and Evan "ESK" Wilson.

SUNDAY 17

Amin Ghaziani Green Arcade, 1680 Market, SF; www.thegreenarcade.com. 6pm, free. The author and sociologist discusses *There Goes the Gayborhood?*, about why the rumors of the demise of "gay neighborhoods" (like the Castro) are premature.

MONDAY 18

Dan Coshnear Sausalito Public Library, Sausalito City Hall Building, 420 Litho, Sausalito; www.ci.sausalito.ca.us. 7pm, free. As part of the Sausalito Library Speaker Series, the North Bay author reads from his latest short-fiction collection, *Occupy and Other Love Stories*.

TUESDAY 19

"Honoring Our Hero: Remembering José Julio Sarria" SF LGBT Community Center, 1800 Market, SF; <https://rememberingjose.eventbrite.com>. 6pm, \$25. Openhouse and the SF LGBT Community Center celebrate the late, legendary empress of San Francisco, also a noted LGBT activist who was the first openly gay candidate for public office in the United States. **SFBG**

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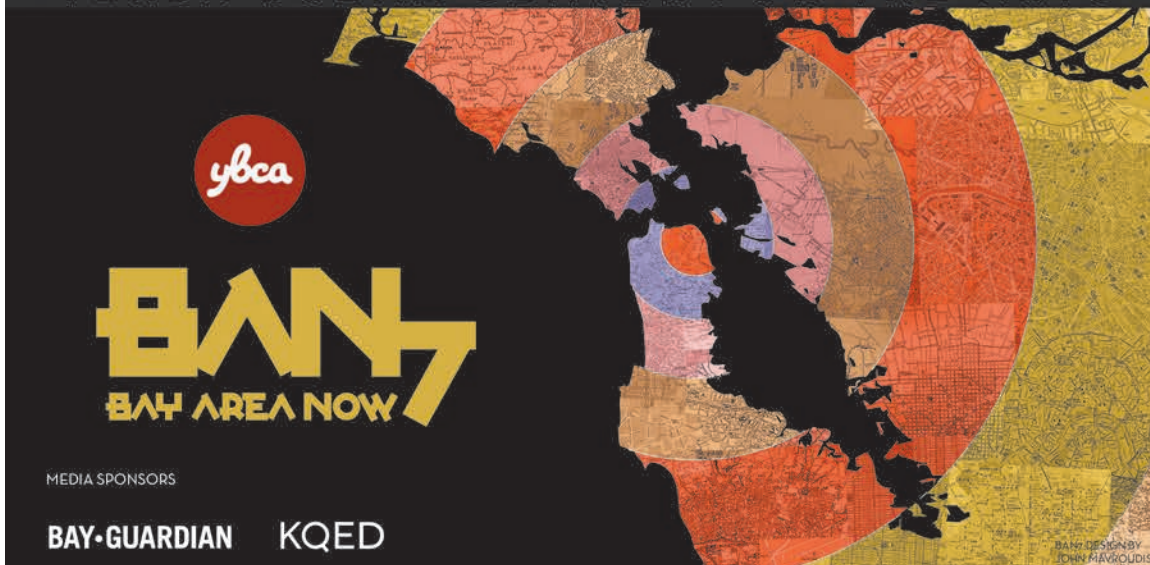
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**SPIES LIKE US: ALEC GUINNESS AND MAUREEN O'HARA
IN OUR MAN IN HAVANA**

BY CHERYL EDDY
cheryl@sfbg.com

FILM In the 14 years since Sir Alec Guinness' death, his fame has only grown, thanks to the enduring cult of the biggest hit of his long career — a film he famously dubbed “fairytale rubbish.” *Star Wars* (1977) made the stage-trained thespian a very rich man. It also meant that he was forever branded as Obi-Wan Kenobi in the minds of every moviegoer born in the post-lightsaber era.

Star Wars is notably absent from “Alex Guinness at 100,” a slate of digital restorations (and one archival print) screening at the Smith Rafael Film Center — just down the road from George Lucas' Skywalker Ranch, as it happens. The series does include the actor's two Best Picture-winning collaborations with director David Lean: 1962's *Lawrence of Arabia*, in which a heavily eyeliner'd Guinness plays a supporting role; and 1957's *The Bridge on the River Kwai*, for which he won Best Actor. These films are, obviously, glorious and best seen projected onto a theatrical screen, particularly when they're being offered in sparkling 4K resolution. So if you haven't seen either, this is a great opportunity. But the real attractions of “Alex Guinness at 100” are its lesser-seen selections, including several post-war comedy classics made at London's venerable Ealing Studios.

The earliest among them (and the first film in the series, which begins Sun/17) is Robert Hamer's *Kind Hearts and Coronets* (1949), made a year after Guinness' turn as Fagin in Lean's adaptation of *Oliver Twist*. Technically, he's not the star of *Hearts* — that'd be Dennis Price as Louis Mazzini, whose deeply involved and darkly hilarious explanation of how he became a serial killer unfolds from his elegantly appointed prison cell, where he's penning his memoirs the night before his



Beyond the force

‘Alec Guinness at 100’ presents epics, capers, and delightful deceptions — but no mind tricks

execution. Born to a poor father and a mother disowned by her aristocratic family, Louis learns he's eighth in line to be the next Duke of Chalfont. Spurred on by a number of factors (revenge for his mother's treatment by her snooty family; his longing for a pretty childhood friend, played by the husky-voiced Joan Greenwood, who won't take him seriously as suit-or while he's toiling as a sales clerk), he decides to start takin' down the D'Ascoyne family, one branch of the tree at a time.

Hearts' most enchanting gag is that all of the D'Ascoynes are portrayed by Guinness, who dons wigs, facial hair, costumes, and even drag, but has such a way with characters that he barely requires the enhancements. Some of the heirs are more odious than others, and some of them conveniently pass away before their number comes up, but Louis' victims

all meet ghastly-yet-posh ends, like a plunging hot-air balloon (thanks to a carefully-aimed arrow) and an exploding jar of caviar. Throughout, the script is full of zingers (“My principles would not allow me to take a direct part in blood sports,” insists the bloodthirsty killer before a hunting excursion), an escalating parade of hats (worn by Greenwood's conniving character), and the thrill of wondering in which guise Guinness will pop up next. In 2013, a Broadway musical based on the same source novel — Ron Horniman's *Israel Rank: The Autobiography of a Criminal*, retitled *A Gentleman's Guide to Love and Murder* for the stage — won a Tony for Best Musical.

Guinness moved to the forefront for Charles Crichton's 1951 caper *The Lavender Hill Mob*, which netted him his first Oscar nomination (T.E.B. Clark's script won for Original

Screenplay). He's bank worker Henry Holland, who oversees the delivery of gold bars from foundry to vault — and has been cultivating a persnickety, detail-obsessed persona for 20 years, biding his time until he can pull off the ultimate heist. Enter new lodging-house neighbor Alfred Pendlebury (Stanley Holloway), who's in the souvenir-trinket trade (“I propagate British cultural depravity!”, he says proudly), and has access to a foundry of his own. The first-time crooks round out their gang with two career criminals, and the conspiracy creaks into motion only to hit a major snafu in the form of one wayward, solid gold miniature Eiffel Tower. Keep your peepers primed for a pre-fame Audrey Hepburn (bangs already on point), who pops up in an early scene.

Also in 1951, Guinness starred in Alexander Mackendrick's satire *The Man in the White Suit*, about textile-factory genius Sidney Stratton, who gets his kicks tinkering with fabrics on a molecular level. (That he's a mere loading-bay worker is only a slight inconvenience, since he still manages to con his way into the research lab.) With the help of his boss' daughter (Greenwood again, here playing a woman turned on by nerdiness), the socially-awkward Sidney creates a seemingly indestructible cloth — terrifying both factory management and the labor union, which join forces to obliterate the invention that'll render their jobs obsolete. Lots of goofiness in this one, including Sidney's bleep-blooping chemistry setup, which wouldn't be out of place in Willy Wonka's HQ. More juicy cameos, this time for classic horror fans: Hammer Film Productions player Michael Gough plays Greenwood's uptight beau, and Ernest “Dr. Pretorius” Thesinger shows up to wave a cane around as an anxious senior executive.

Guinness and Mackendrick teamed up again for 1955's *The Ladykillers*, remade in 2004 by Tom Hanks and the Coen Brothers. The original — which features a young

Peter Sellers, *The Man in the White Suit's* Cecil Parker, several rascally parrots, and Guinness in comically ill-fitting false teeth — remains the better version, with several Ealing Comedy motifs in play: boarding-house shenanigans, a heist gone wrong, one or more ludicrous chase scenes involving hapless cops. Ringleader Guinness, as “Professor” Marcus, assembles a group of ne'er-do-wells, who pretend to be a string quintet for the benefit of their kindly but meddlesome landlady, Mrs. Wilberforce (Katie Johnson). Her creaky home overlooks a train station, which is perfect positioning for the faux musicians' robbery scheme. But, naturally, nothing unfolds as intended. “All good plans include a human element,” the Professor muses through his choppers. “But no *really* good plan would include Mrs. Wilberforce.”

The seventh film in the series, 1959's *Our Man in Havana*, is neither Lean epic nor Ealing farce, but it has its own impressive pedigree: director Carol Reed (1949's *The Third Man*), screenwriter Graham Greene (who adapted his own novel), an authentic pre-revolutionary Cuba setting, and a supporting cast of Noël Coward, Ralph Richardson, Maureen O'Hara, Burl Ives, and Ernie Kovacs. Guinness is brilliant as an expat whose desire to provide a better life for his materialistic teenage daughter (Jo Morrow) leads him to set aside the vacuum-cleaner biz and accept a gig as a British secret agent. Thing is, he'd rather just sip daiquiris than engage in espionage, so he fakes his way, with luck and imagination, into being “the best agent in the Western hemisphere.” With spy-jinks galore and a plot that veers from silly to suspenseful, *Our Man* is probably the gem of the series — and it'll unspool in an archival 35mm print. As *Lavender Hill Mob's* Pendlebury would say, “Capital! Capital!” **SFBG**

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FILM

PROLIFIC CHARACTER ACTOR STEPHEN ROOT (AS MILTON) ALSO APPEARED IN MIKE JUDGE'S 2006 COMEDY *IDIOCRACY*.



Cubicle cult

Stephen Root on staplers, 'Office Space's' enduring appeal

BY SEAN MCCOURT
arts@sfbg.com

FILM For anybody who has ever had to put up with a creepy boss, annoying co-workers, or a soul-sucking work environment — and that is most likely all of us, at some point in our lives — Mike Judge's 1999 comedy *Office Space* has become a supremely entertaining and highly relatable touchstone for its razor-sharp take on office politics and corporate culture.

Written and directed by Judge, who also created *Beavis and Butthead* and *King of the Hill*, along with the recent HBO show *Silicon Valley*, the movie has gone on to become a cult classic, with a variety of quotable lines ("Yeah, I'm gonna need you to go ahead and come in tomorrow ... that would be great") and cultural references (do you have the requisite pieces of flair?)

Office Space fans are in for a treat this weekend when SF Sketchfest presents a special 15th anniversary screening in 35mm at the Castro Theatre, with actor Stephen Root — who plays the stapler-obsessed Milton — in person for the festivities.

"I don't think there's a set that I go on where some part of the crew doesn't have something for me to sign from *Office Space* — it's its own little animal, much like *Rocky Horror* was in its day," says Root.

"For me it's a constant amazement that it continues to get a new audience; people who weren't born [when it came out] get it, people who enter the work force get it, and it keeps a life of its own. It's about the interplay of the people in the office. That's universal."

While Root has fond memories of working on the film, he says that bringing the mumbling, mistreated,

and bespectacled Milton to life did present some challenges, particularly when it came to wearing the character's signature glasses.

"They were a nightmare!", he remembers. "They were about a half an inch thick at least, and I had to wear contact lenses behind those glasses to be able to see at all. I didn't have any depth perception whatsoever, so whenever I had to reach for something during a scene I had to practice it because I couldn't tell where it was — just reaching for the stapler and putting it to my chest, I had to practice that, because I could have reached out and missed it by five inches."

That stapler, the red Swingline that Milton prizes (and loses), has gone on to become a pop culture icon of its own — a fact that still makes Root laugh.

"There was no red Swingline stapler [when the film was made]. I have one of the props, and Mike [Judge] has another one. Who knew it would start a cottage industry for staplers? I see them every week — people want me to sign them. It is what it is, it's crazy, but it's great, and it makes me smile."

While he has appeared in many other films and television shows (including *NewsRadio*, *King of the Hill*, and *Boardwalk Empire*) since *Office Space*, Root admits that he's recognized as Milton most of the time — and that's fine with him.

"I always tell everybody, my obituary will be 'Milton's dead!'" Root laughs. "And I'm okay with that!" **SFBG**

OFFICE SPACE 15TH ANNIVERSARY CELEBRATION
Sat/16, 9pm, \$12
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www.sfsketchfest.com

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Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com.

OPENING

The Expendables 3 Stallone and company return for another aging-action-stars-kick-ass extravaganza. New faces include Antonio Banderas, Wesley Snipes, Mel Gibson, and Harrison Ford. (2:07) **Finding Fela** Having taken on Enron, WikiLeaks, Hunter S. Thompson, Ken Kesey, Eliot Spitzer, and Lance Armstrong, documentarian Alex Gibney (an Oscar winner for 2007 torture exposé *Taxi to the Dark Side*) turns his attentions to yet another fascinating figure: Afrobeat pioneer and political activist Fela Kuti. *Finding Fela* incorporates the making of Bill T. Jones' Tony-winning musical *Fela!* into its tale of the late lightning rod, but footage of the real Kuti is more compelling than any staged recreation; his performances at Lagos nightclub the Shrine are legendary, and rightfully so, as we see here. But

despite its dynamic, complicated subject — being a musical visionary would be doc-worthy enough, but he was also regularly persecuted by the Nigerian government, and was both free-living polygamist (with some regressive views on women's rights) and spiritual explorer — *Finding Fela* is disappointingly conventional, presenting the expected mix of vintage clips and contemporary interviews (with Kuti's children and fellow musicians, among others). Enlightening, but not essential. (2:00) **Embarcadero, Shattuck.** (Eddy) **The Giver** Lois Lowry's classic YA novel gets a veteran helmer for its big-screen adaptation, but Philip Noyce's ability to attract top adult talent (Meryl Streep, Jeff Bridges) can't outweigh his heavy-handed interpretation of what was never a subtle work to begin with. In a vaguely post-apocalyptic society so regulated and dulled that nobody has emotions or empathy, a young man named Jonas (*Maleficent*'s Brenton Thwaites, bumped up in age from the book's 11-year-old) is tasked with becoming the "receiver of memories." Basically this means that he gets to hang out with Bridges' character and learn things about the world and human history in the form of *Koyaanisqatsi*-

meets-National Geographic montages (music — it's a thing! Also: war is hell, etc.) This is life-changing stuff, but part of the deal is that he must never, ever tell anyone else about it, at least until he's as grizzled as Bridges and has his own successor in need of a thorough mind-blowing. Of course, he immediately loops in pretty BFF Fiona (Odeya Rush), who he's been seeing in a new light since catching wind of a concept called "love." Soon, his awakening draws the ire of his mother-esque guardian (Katie Holmes), as well as the community's leader (Streep). If you're looking for suspense, or any curve balls (duuuude ... once Jonas' mind starts expanding, he starts seeing the black-and-white world *in color!*), best backtrack to one of Noyce's 1990s thrillers 1992's *Patriot Games*, perhaps). About the only surprise in *The Giver* is that Taylor Swift's much-hyped role is smaller than expected, and not nearly as distracting. (1:40) (Eddy) **Kink** Itching for more than the run-of-the-mill tour behind the forbidding doors of the Armory? Kink.com may seem like old news to Missionites, but fewer still have, ah, penetrated the actual sanctum sanctorums of BDSM videos in production. Director Christina Voros teams up here with producer James Franco, for whom she served as cinematographer on *As I Lay Dying*, to look in on the process and some of the issues and personalities behind Kink's brand of porn, and attempts to make her way through the tangled complex of desire that seems to parallel both the Armory's fortress and the city's labyrinthine counterculture. Ever wonder how to step on a penis without eliciting a scream — be it from pleasure or pain? We learn that and look in on



former farm boy turned porn star and director Van Darkholme in action, teaching his dom how to pummel his sub hard enough to deliver a satisfying thump but not hurt. Meanwhile, other filmmakers go to town in ways that should press more than a few buttons when it comes to, say, rape fantasies. Pungent stuff, complete with full frontal male and female nudity and explicit acts with sanders and the like, although *Kink* would have only been better with a more honed focus on the humans behind the mechanical phalluses. Voros is

obviously on Team Kink, though the multiple on-camera quasi-apologies regarding BDSM culture in general give the appearance of players and pornographers protesting a smidge too much. (1:19) *Roxie.* (Chun) **Let's Be Cops** Another buddy cop comedy — except this time, the cops (Jake Johnson and Marlon Wayans Jr.) are faking it. (1:44)

ONGOING

Alive Inside A form of music therapy pioneered by New York social worker Dan Cohen finds a strong advocate in filmmaker Michael Rossato-Bennett, whose documentary *Alive Inside* benefits greatly from its awesomely cinematic results. The method is simple: provide patients who have suffered memory loss with iPods stocked with music that has personal meaning for them, and inevitably they will temporarily "awaken," with joyful results. The before-and-afters are intensely moving: the man with dementia who sparks with his healthy wife, to her teary-eyed delight, as they listen to the Shirelles; the middle-aged woman whose frustration with her forgetfulness is soothed by a much-needed dose of the Beach Boys. And it's not just the pleasure of hearing the music. *Alive Inside* suggests; it's the regained sense of identity and emotion that music triggers in people whose memories have been essentially wiped clean. Rossato-Bennett widens his focus to include neurology — Dr. Oliver Sacks explains how music is "a back door into the mind" for patients with Alzheimer's and related diseases — and the history of (and decline of) American elder care. But *Alive Inside*'s delighted chronicling of its own viral origins — a Reddit-circulated clip of one elderly man's gospel rejuvenation — caps the movie with a sense of hope that while aging is inevitable, misery and loneliness don't have to be a part of it. (1:13) *Opera Plaza, Shattuck.* (Eddy) **Calvary** John Michael McDonagh made a splashy cinematic entree both writing and directing 2011's acerbic *The Guard*, which starred Brendan Gleeson as a willfully perverse small-town cop. Filmmaker and actor are back with *Calvary*, a film just as good, in which Gleeson's priest is the discreetly gruff moral center of a coastal Irish hamlet that surely would have none otherwise. His parishioners are all skeptics, heretics, nonbelievers, and blatant sinners — cast members include Chris O'Dowd, Aidan Gillen, and Brendan's real-life son Domhnall — who take particular pleasure in ridiculing the uprightness of this one man no one has a legitimate gripe against, save resentment. As if all this weren't enough, at *Calvary*'s start, an unseen confessor tells James he was abused for years by a (now-dead) Catholic priest, and as recompense will kill his current, admittedly blameless confessor in a week's time. This set-up would appear entirely, absurdly skewed if not for the gravitational center Gleeson provides; he single-handedly provides the sincere if faint hope of redemption in a scenario that otherwise provides every possible indication of damnation for all. *Calvary* centrally addresses the question of faith while ultimately dodging the answer. I'd appreciate McDonagh's ambivalence more if he weren't quite so pleased about it. He's got extraordinary taste, no doubt — from its editorial pace to its costume and soundtrack choices, this movie is curated within an inch of too-much-ness. But beyond his understandable disillusionment with the Catholic Church's crimes, does he truly care about morality, or is it just an authorial chew-toy? (1:45) *California, Piedmont, SF Centre, Sundance Kabuki.* (Harvey) **Heli** Spanish-born Mexican writer-director Amat Escalante's latest feature is a striking drama that's harshly minimalist in terms of exposition, and harrowingly cruel in upfront content. Schoolgirl Estela (Andrea Vergara), who looks all of eight years old, lives with her father, her 17-year-old factory-worker brother Heli (Armando Espita), his wife, and their baby. But she already dreams of escaping their bleak economic circumstances by running off with police

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cadet boyfriend Beto (Juan Eduardo Palacios), who's Hell's age. It's the latter's idea that they steal a cache of drugs seized and hidden by corrupt cops. Needless to say, this plan goes south in the worst ways, as soon as possible. A controversial winner of the Best Director prize at Cannes last year, this portrait of pervasive corruption is as superbly crafted as it is undeniably unpleasant. But there's nothing gratuitous here. If you're looking for feel-good pabulum with an art house gloss, go see *The Hundred-Foot Journey*. This movie is art, and that ain't always pretty — Lorenzo Hagerman's very handsome cinematography notwithstanding. (1:45) **Roxie.** (Harvey) **SFBG**

REP CLOCK

Schedules are for Wed/13-Tue/19 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

ANSWER COALITION 2969 24th St, SF; www.answerst.org. **We Are the Palestinian People** (CineNews, 1973), Wed, 7.

BALBOA 3630 Balboa, SF; cinemastf.com/balboa. \$10. "Thursday Night Rock Docs:" **Stop Making Sense** (Demme, 1984), Thu, 7:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. •**The Rover** (Michod, 2013), Wed, 7, and **A Boy and His Dog** (Jones, 1975), Wed, 9. "Carax/Linklater:" •**Mr. X: A Vision of Leos Carax** (Louise-Salomé, 2014), Thu, 6; **Boy Meets Girl** (Carax, 1984), Thu, 7:25; and **Before Sunrise** (Linklater, 1995), Thu, 9:20. Triple feature, \$12. •**Mamma Mia!** (Lloyd, 2008), Fri, 7, and **Moulin Rouge!** (Luhmann, 2001), Fri, 9:10. "SF Sketchfest Summer Social:" **The Muppet Movie** (Frawley, 1979), Sat, 11am. With Dave Goelz ("Gonzo the Great" puppeteer and voice) in person. This event, \$10. "SF Sketchfest Summer Social: The Benson Movie Interruption:" **The Twilight Saga: Eclipse** (Slade, 2010), Sat, 4:20. With comedian Doug Benson and friends. This event, \$20. "SF Sketchfest Summer Social:" **Office Space** (Judge, 1999), Sat, 9. With Stephen Root ("Milton") in person. This event, \$12. "SF Sketchfest Summer Social:" Fred Armisen with special guest Ian Rubbish (Armisen's English punk rock alter ego), Sun, 8. This event, \$25. •**The Lineup** (Siegel, 1958), Sun, noon,

and **The Good, the Bad and the Ugly** (Leone, 1966), Sun, 1:40. •**Ida** (Pawlikowski, 2013), Tue, 7, and **Incendies** (Villeneuve, 2010), Tue, 8:35.

EXPLORATORIUM Pier 15, SF; www.exploratorium.edu. Free with museum admission (\$19-25). "Saturday Cinema: Experimental Films for Kids with Canyon Cinema," Sat, 1, 3.

JACK LONDON FERRY LAWN Clay and Water, Oakl; www.jacklondonsquare.com. Free. "Sing-along Cinema:" **The Wizard of Oz** (Fleming, 1939), Wed, sundown.

NEW PARKWAY 747 24th St, Oakl; http://thenewparkway.com. \$10. "Best of CineKink 2014," sexy narrative and documentary shorts, Thu, 9:15; Fri, 9:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Over the Top and Into the Wire: WWI on Film:" **Gabriel Over the White House** (La Cava, 1933), Wed, 7; **Arsenal** (Dovzhenko, 1929), Sun, 5. "Kenji Mizoguchi: A Cinema of Totality:" **The Taira Clan Saga** (1955), Thu, 7; **Sansho the Bailiff** (1954), Sun, 7. "Martin Scorsese Presents Masterpieces of Polish Cinema:" **A Short Film About Killing** (Kieslowski, 1987), Fri, 7. "Rude Awakening: American Comedy, 1990-2010:" **Best in Show** (Guest, 2000), Fri, 8:50. "The Brilliance of Satyajit Ray:" **The Kingdom of Diamonds** (1980), Sat, 6:15. "Derek Jarman, Visionary:" **The Tempest** (1979), Sat, 8:35.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. "Arab Film Festival's Summer Screening:" **Mars at Sunrise** (Habie, 2014), Wed, 7. Video release party for "We're Here" by Future Twin, Wed, 9:30. **Heli** (Escalante, 2013), Wed-Thu, 7, 9:15. "Frameline Encore:" **Valentine Road** (Cunningham, 2013), Thu, 7 (free screening). **Venus in Fur** (Polanski, 2014), Thu, 9:30. **Kink** (Voros, 2013), Aug 15-21, 7, 8:30 (check website for Sat-Sun matinee times). **Mi Casa No Es Su Casa** (Yu and Jensen), Sat, 7. Slamdance presents: **I Play With the Phrase Each Other** (Alvarez, 2014), Tue, 7.

SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-\$10.75. "Monty Python Live (Mostly)," recorded at London's O2 Arena, Thu, 7. This screening, \$18. **Horses of God** (Ayouch, 2013), Wed, call for times. **Alive Inside** (Rossato-Bennett, 2014), Aug 15-21, call for times. "Alec Guinness at 100:" **Kind Hearts and Coronets** (Hamer, 1949), Sun, 4:30, 7. **SFBG**

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ARIES

March 21-April 19

You don't have to be fearless and perfectly confident about what you're doing and how, Aries. All you need to have is a willingness to get in the ring and fight/create/play for all you're worth. Once you make a decision this week, it's important that you move forward and don't look back.

TAURUS

April 20-May 20

If you don't have a plan now's the time to make one. Your energy should carry you through the growth spurt that Jupiter in Leo is trying to shove your way, but know this; you must know yourself in order to make the most of your opportunities. Be equal parts patient and daring this week.

GEMINI

May 21-June 21

You're absolutely doing it! You are moving through intense emotional terrain and have tons of celestial support to help you on your way, but you must stay in motion. Stay creative in your thinking and courageous of heart this week. Whatever it is that you are trying to achieve is well on its way.

CANCER

June 22-July 22

You can be surrounded by any amount of love, but if you're not open to receiving it, it won't permeate. This week is all about checking in with what you're open to, and therefore calling in, Moonchild. There are no easy answers, but that doesn't mean that solutions aren't there for you.

LEO

July 23-Aug. 22

So much is changing in your world that the only thing you can really hold on to is you. Solidify your relationship with your sweet self this week, Leo. You are not in control but that doesn't mean that there isn't a larger plan in the works. Don't get in the way of the universe in your drive to make your life a success.

VIRGO

Aug. 23-Sept. 22

When major change is brewing it's not time to make things stable. You are changing in deep ways and it's better to go with the flow than to stop, drop, and cover. Stay true to yourself as you make adjustments (both internal and external) this week. You can't dam the forces of change and you shouldn't even try.

BY JESSICA LANYADOO

Jessica Lanyadoo has been a psychic dreamer for 18 years. Check out her website at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

LIBRA

Sept. 23-Oct. 22

You're doing a great job for someone who has no clue what you're doing! Keep on following your gut instincts and leaning on the people you trust, because it's totally working. Whether it seems this way or not, you're building atop foundations you've been long at work on. Don't let fear slow you down.

SCORPIO

Oct. 23-Nov. 21

Refocus away from results and think more about the process this week. You don't have to have it all figured out, so pace yourself, Scorpio. You are capable but if you allow yourself to get distracted by the wrong things it can have disastrous effects. Stay in alignment of your purpose, pal.

SAGITTARIUS

Nov. 22-Dec. 21

You're lucky, but how long will your good fortune last? I'm not necessarily suggesting that you're going to have a twist of fate, but only that you be prepared for one. Live in a way that makes you happy but also prepare for rainy days, too. Use an ounce of prevention with your spoonful of sugar this week.

CAPRICORN

Dec. 22-Jan. 19

The thing about risk is that you can't know how it'll turn out for you in advance. Approach the chances you're willing to take and the changes you want in a grounded way this week. You may be on the right track, but that doesn't mean you have proof of that just yet. Collect data to back up your ideas.

AQUARIUS

Jan. 20-Feb. 18

It's hard to trust yourself when your brilliant ideas refuse to fall in line with how you feel (or visa versa). Develop emotional boundaries based on how you feel, not how you think you should feel. You can only be free from what is if you accept it, Aquarius. Nurture your heart based on the honest truth of where you're at.

PISCES

Feb. 19-March 20

The line between being selfish and acting with grounded self-preservation can be a fuzzy one. You gotta crack a few eggs to make an omelet, my friend; sometimes when you take proper care of yourself you end up hurting or disappointing others. Do what's right, not what's nice.

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